Saturday Review

NOVEMBER 15, 1952 TWENTY CENTS

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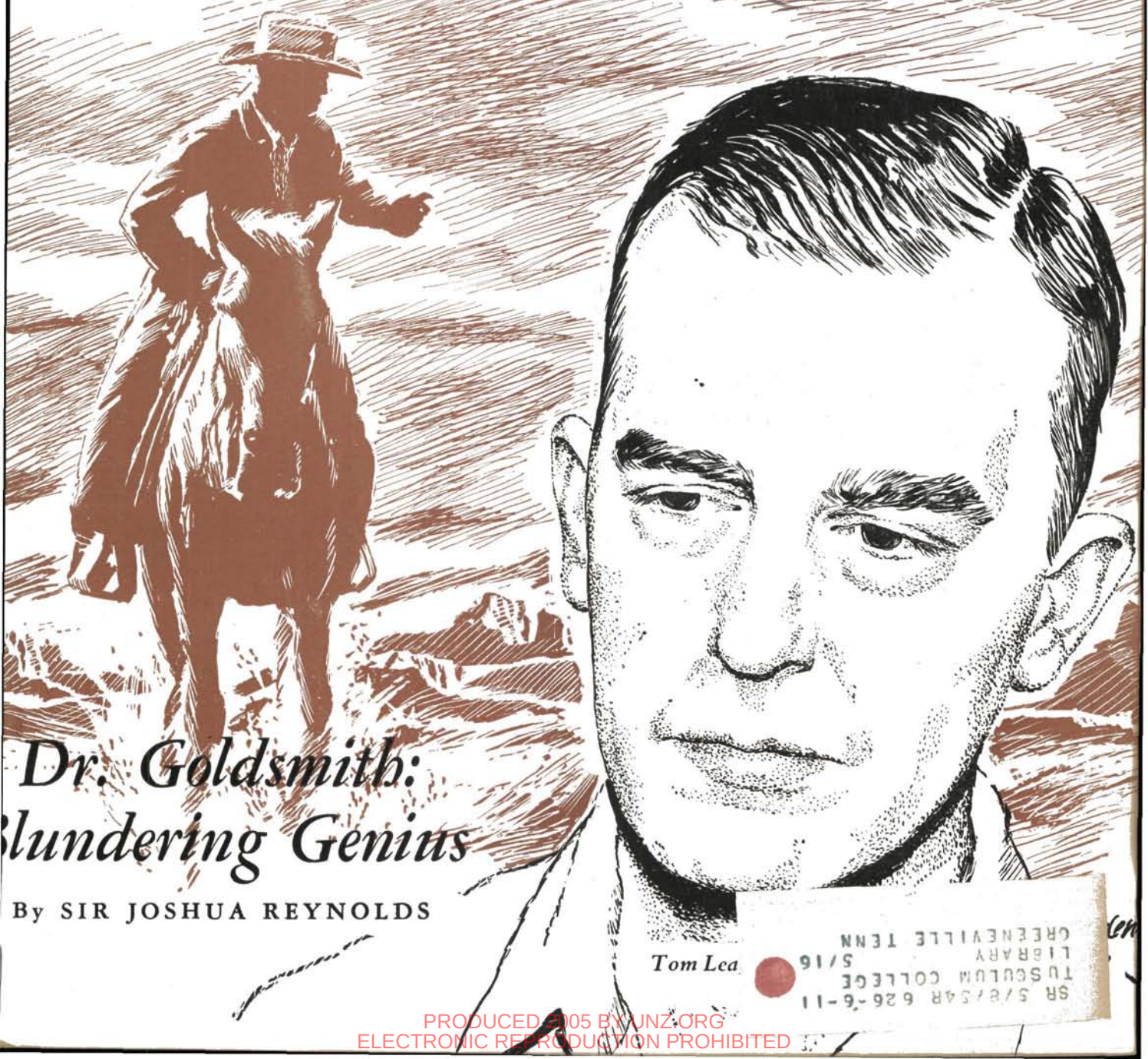

Dr. Goldsmith: Blundering Genius

By SIR JOSHUA REYNOLDS

Tom Lea

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TONI FRISSELL

We'll be in Scotland afore ye!

TO paraphrase Caesar (who *was* in Britain afore ye) all Scotland is divided in three parts. Just beyond the old Roman wall that stretches across the top of England lies PART ONE: The Lowlands. Here is Robert Burns' birthplace "on the banks and braes o' bonnie Doon." Here are ruined abbeys dating back to the 13th century, and storied villages made famous by Robert Louis Stevenson. Here is Gretna Green, where eloping lovers were married by the village blacksmith; and Netherby Hall near Canobie whence young Lochinvar carried his bride. PART TWO! Central Scotland, the true heart of Scottish history—offering you Edinburgh, Athens of the North, and famous palace-towns like Linlithgow, home to Scottish kings and birthplace of Mary, Queen of Scots. In central Scotland, too, there's the most celebrated loch in Europe . . . Loch Lomond. PART THREE? Shouldn't we say ACT THREE, for this is The Highlands—most *dramatic* part of the most dramatic of countries. Endless scenes of grandeur, of rugged heights and wonderful wilderness, of green islands set in silver! This Spring let nobody be in Scotland afore ye. See your Travel Agent now and Come to Britain.

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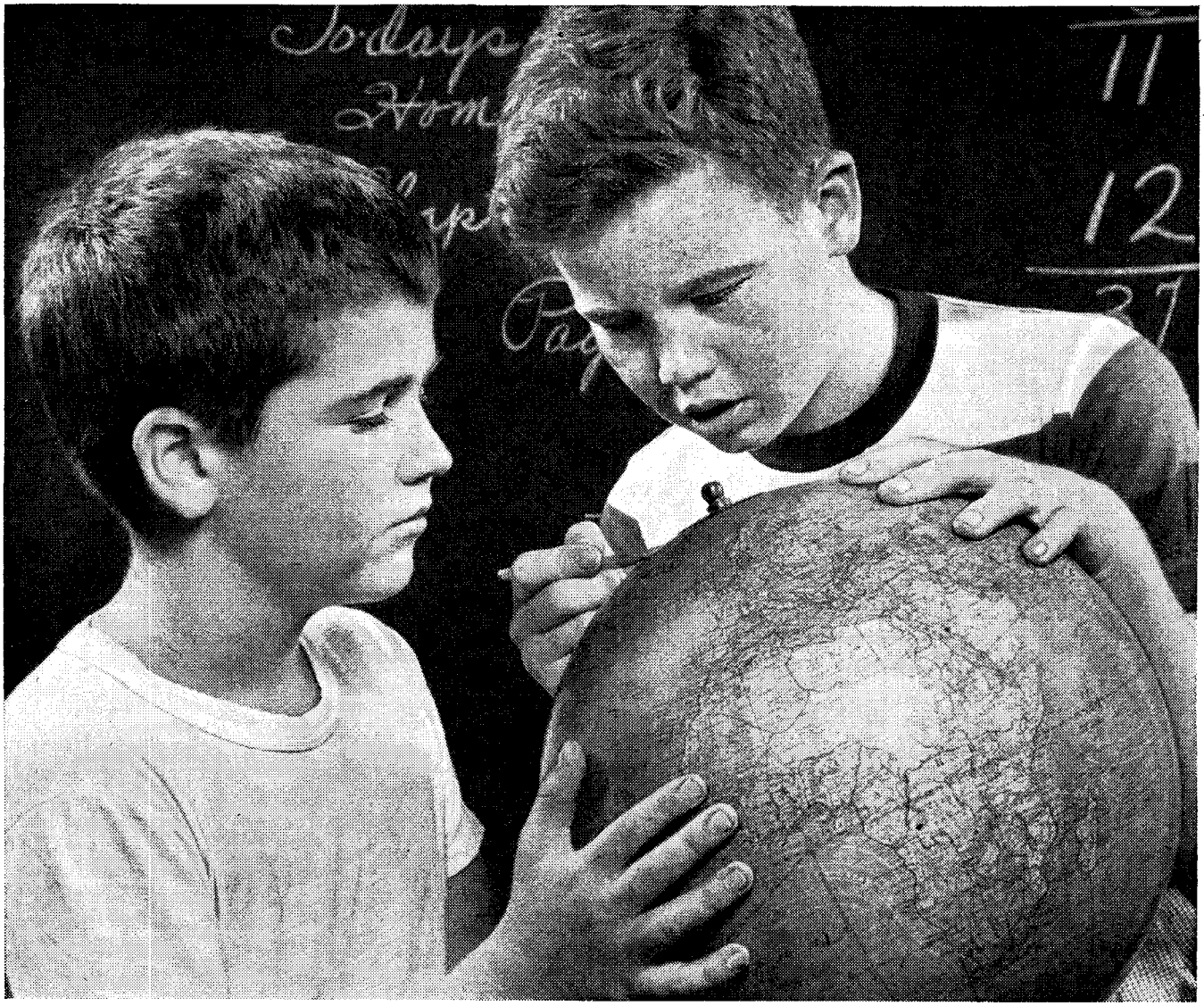

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WORLD BOOK *Encyclopedia*

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The Saturday Review

NOVEMBER 15, 1952

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Good News

▶ The chief of the U. S. Army's Medical Service has announced that his men, working with the U. N. Civil Assistance Command, have virtually wiped out the major epidemic diseases among South Korean civilians.

▶ The Norwegian people have recently shipped fifty prefabricated houses as a gift for victims of the floods in northern Italy early this year.

▶ Greece and Turkey, ancient enemies now allied in a common cause, no longer require their citizens to carry passports when crossing their nations' mutual borders.

▶ According to the American Nurses Association the nation needs 65,000 more nurses than it has today. A major stumbling block to many prospective nurses is the nearly three hundred dollars each girl must spend on textbooks, uniforms, and other expenses. One answer has been provided by a scholarship program set up by the businessmen of Allentown, Pa. and supported by a number of civic organizations. To date, there is over $21,000 in the nursing education fund. In 1951 the freshman class at Allentown Hospital numbered fifty-seven; in 1952 there was a class of eighty-eight and Allentown people are very happy about it.

▶ Now in its seventh year, the international teachers' exchange program has made possible the exchange of nearly 1,500 teachers between the United States and other countries.

▶ In Manchester, England, the public library has just celebrated its one hundredth birthday. Today it has over a million volumes and issues about six million volumes a year to readers. Not only are books lent to local readers but to people in all parts of England, as well as readers abroad.

▶ One woman likes New York City taxi drivers! The lady left a paper bag containing jewelry valued at $25,000 on the seat of a taxi. She reported her loss to the police; twenty minutes after, the driver had scrupulously turned in his find.

▶ Thomas L. Hamilton, Imperial Wizard of the Ku Klux Klan, went to prison to begin serving a four-year sentence for directing a wave of floggings that terrorized the Whiteville, N. C., area for more than a year. He was the first high Klan official to go to jail in modern times for direct connection with terrorism.

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PRESS BOOKS

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By H. HALE BELLOT. A distinguished historian—the only Englishman holding a chair of American history in Great Britain (University of London)—presents an unbiased, dispassionate survey of American historical writing during the past 60 years. Although the main narrative concerns the outstanding historical problems of the period, the accompanying detailed account of the historical literature upon which it is based is at least equally valuable to the reader. *With bibliography. $4.00*

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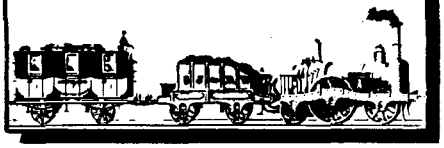

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TRADE Winds

I SUPPOSE a lot of books published this fall will be classified as more important than E. B. White's "Charlotte's Web," but I know that none will delight me—or my young sons, Christopher and Jonathan—as much. Mr. White, whose brief "Talk of the Town" pieces in *The New Yorker* are so often worth more than all the rest of the contents put together, turns his attention here to the unusual but rewarding friendship of Wilbur, a pig, and Charlotte, a spider. Since his tale is embellished with pictures by the same Garth Williams who illustrated his "Stuart Little" a few years ago, a more thoroughly entrancing result could not possibly have been achieved.

Not the least unusual feature of the conversations between Charlotte and Wilbur—with frequent interruptions from sheep, geese, and a reasonably repulsive rat named Templeton—is that a little girl named Fern can understand every word they say. That she should desert them in the end for Henry Fussy, the boy who lives next door, is only to be expected—and, besides, by that time Charlotte's ingenuity has made Wilbur the best publicized pig in the state, spared permanently from the humiliating fate of being served at the Christmas dinner table with a candied apple jammed into his mouth. Nor will they carve him up for bacon and ham. Wilbur is one pig who will never have to give his seat to a lady.

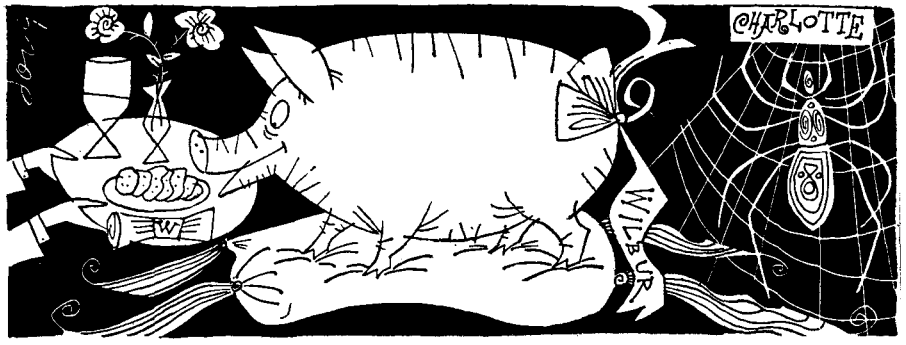
"I HAVE BEEN ASKED," writes E. B. White, "how I came to write 'Charlotte's Web.' Well, I like animals, and it would be odd if I failed to write about them. Animals are a weakness with me, and when I got a place in the country I was quite sure animals would appear, and they did.

"A farm is a peculiar problem for a man who likes animals, because the fate of most livestock is that they are murdered by their benefactors. The creatures may live serenely but they end violently, and the odor of doom hangs about them always. I have kept several pigs, starting them in spring as weanlings and carrying trays to them all through the summer and fall. The relationship bothered me. Day by day I became better acquainted with my pig, and he with me, and the fact that the whole adventure pointed toward an eventual piece of double-dealing on my part lent an eerie quality to the thing. I do not like to betray a person or a creature, and I tend to agree with Mr. E. M. Forster that in these times the duty of a man, above all else, is to be reliable. It used to be clear to me, slopping a pig, that as far as the pig was concerned I could not be counted on, and this, as I say, troubled me. Anyway, the theme of 'Charlotte's Web' is that a pig shall be saved, and I have an idea that deep inside me there was a wish to that effect.

"As for Charlotte herself, I had never paid much attention to spiders until a few years ago. Once you begin watching spiders, you haven't time for much else—the world is really loaded with them. I do not find them repulsive or revolting, any more than I find anything in nature repulsive or revolting, and I think it is too bad that children are often corrupted by their elders in this hate campaign. Spiders are skilful, amusing, and useful, and only in rare instances has anybody ever come to grief because of a spider.

"Maybe this doesn't tell why I wrote the book," concludes Mr. White, "but I haven't told why I sneeze, either. A book"—and who is there to say him nay?—"is a sneeze."

THAT "PLACE IN THE COUNTRY" E. B. White refers to is near the village of Brooklin, Maine. He seeks periodic seclusion there when the habitual chaos of *The New Yorker* office gets too much for him, for, as his good friend Jim Thurber pointed out, he is "a poet who loves to live half-hidden from the eye." Adds Mr. T., "Here is



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one writer who really understands begonias and children, canaries and goldfish, dachshunds and Scottish terriers, men and motives. . . . He plays a fair ping-pong, a good piano, and a terrible poker. . . . He is a good man with axe, rifle, and canoe, and sails a thirty-foot boat expertly." On the evidence of "Stuart Little" and "Charlotte's Web," I'm sure Mr. Thurber will agree with me that E. B. White is also one of the most beguiling authors alive today.

WHAT A YEAR this is for Dickens enthusiasts! First the English actor Emlyn Williams scored such a hit with his readings from assorted Dickens novels that he's coming back to do another bill based entirely on "Bleak House." Second, Stanley Young's delightful play "Mr. Pickwick" was brought over intact from London to New York. And, third, Edgar Johnson's 1,408-page, two-volume biography "Charles Dickens: His Tragedy and Triumph" (Simon and Schuster) has just been earmarked for January distribution by the Book-of-the-Month Club.

While Stanley Young (he's the "Young" in Farrar, Straus, & Young) was readying "Mr. Pickwick" for London production, his wife, Nancy Wilson Ross, was completing her new novel, "Time's Corner" (just published here). The couple (one of the most attractive in these parts) were hard at work one morning in a suite high up in London's swank Savoy Hotel, on the Embankment side, when Miss Ross was disturbed suddenly by an unholy commotion on the ledge without. Investigation disclosed the singular fact that a sparrowhawk (or kestrel) was building a nest in the trellis-work. Forgetful of the fact that our English cousins are the darnedest lot of bird-watchers in existence, Miss Ross casually mentioned the presence of the hawk to Bridget D'Oyly-Carte, owner of the Savoy, on her way to rehearsal later in the day. The ensuing excitement eclipsed the to-do over the coming coronation of the Queen.

First, a flock of reporters and photographers descended upon the Young suite, followed by amateur and professional ornithologists of all ages and sexes, cleverly stepping through window boxes, lamp shades, and Nancy's new Valentina evening gown in their attempts to photograph the nesting bird. Next, Stanley Young received a phone call from Oxford's most noted ornithologist. The conversation was a bit one-sided, for Stanley is barely able to tell a canary from an owl. "Are you convinced this is a sparrowhawk?" asked the professor eagerly. "What are its undermarkings? Perhaps it is a kestrel." "No, sir," Young answered firmly. "It couldn't possibly be a kestrel." "Why not?" demanded the professor. "Because," explained Stanley, "*my* markings are those of a kestrel." The professor's final remark before cradling the phone sounded suspiciously like, "Confound it, I've got hold of a blasted idiot."

The next morning the London *Times* devoted not only a news story but an editorial to the incident—the kind of attention this great newspaper usually reserves for things like the loss of Argentinian beef or the closing of the Suez Canal. Extra bobbies were assigned to the Embankment to chant "Move along now" to hordes of bird-watchers with binoculars trained on the upper reaches of the Savoy façade.

The Youngs, fed up to the teeth with sparrowhawks—and kestrels—

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moved to the Strand end of what the *Times* was pleased to call "the luxury caravanserai usually favored by more garishly plumed birds from Hollywood."

THE NAME D'OYLY-CARTE, of course, brings to mind the wonderful organization that has been performing the Gilbert and Sullivan operettas with such eclat for, lo, these many years. It's good news for American G. & S. enthusiasts that the troupe's biggest star, Martyn Green, has succumbed to the blandishments—and checkbook—of Mr. S. M. Chartock, and agreed to head a new company here. His presence alone means that the venture will be successful. Meanwhile Mr. Green has detailed the trials and tribulations of a D'Oyly-Carte star in an autobiography called "Here's a How-de-do" (Norton).

I particularly enjoyed the dilemma of James Hay, star tenor of the D'Oyly-Carte Company in a day gone by. Like Martyn Green, Hay had played the various Gilbert and Sullivan roles so many hundred times that he could recite the lines backward and forward in his sleep. One evening on stage he was cutting his usual capers so automatically that he suddenly forgot which operetta he was performing and

without a second's hesitation slid painlessly into the routine of the next night's bill. The other actor in the scene promptly picked up the wrong cue, and to the considerable surprise of the audience there followed an excellent rendition of an entire scene from the wrong play.

At long last Mr. Hay realized the error of his plays. "Dear, dear," he cried, "I believe we're in the wrong opera!" Quite calmly, the two actors began the scene all over again.

—BENNETT CERF.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 972)

JOHN CIARDI:
FROM TIME TO TIME
(*March Morning*)

Black snow, the winter's excrement
On the foul street, thaws
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Begins its rumor everywhere, . . .
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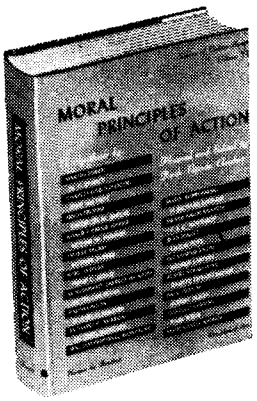

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***FOR INSTANCE—**

"The reputation of being clever spreads as quickly as the reputation of being a fool and in both instances the number of errors is approximately the same."

"The Baroness hates scandal; nothing frightens her more than the thought that her name will be moved from the society to the front page. The front page, as a rule, is a great restraining, moral force in this world."

"If modern rulers were to consult a good soothsayer periodically no harm would come of it; Solomon was not less intelligent than they are. Soothsayers may lie, but statesmen never have foreseen anything correctly since the beginning of time."

"People who belong to the privileged classes of the world theoretically concede that certain social reforms are necessary, but their inward belief is that everything is fine."

"A tremendous struggle is going on in the world and each individual has to decide where he stands; I have chosen my side a long time ago; I am for personal freedom today and against slavery for the sake of rest homes and other benefits in the future."

To Live As We Wish

By MARK ALDANOV

Author of *The Fifth Seal*

Translated from the Russian by NICHOLAS WREDEN

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The Saturday Review

NOVEMBER 15, 1952

Dr. Goldsmith: Blundering Genius

SIR JOSHUA REYNOLDS

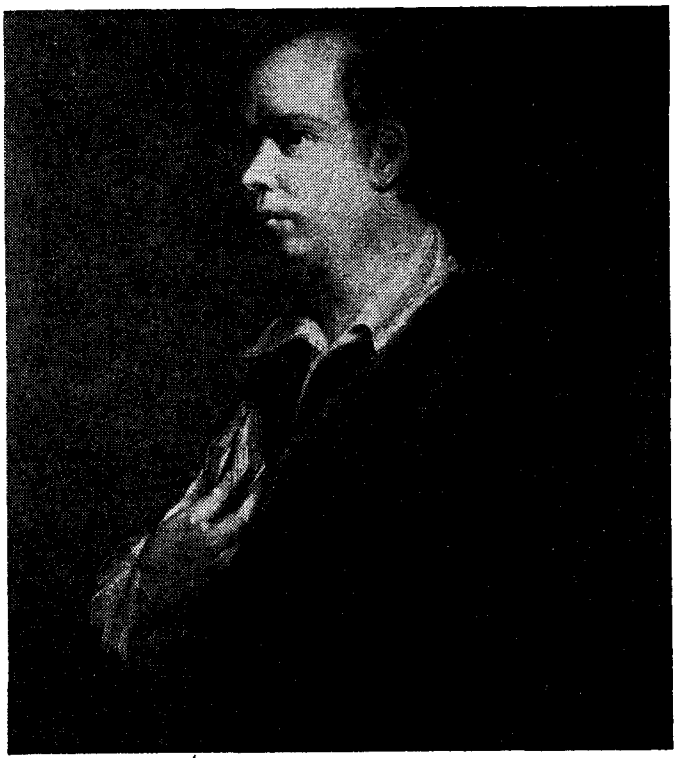
EDITOR'S NOTE: *This week* SR *publishes another recently discovered manuscript by Sir Joshua Reynolds. It is taken from "Portraits by Sir Joshua Reynolds," edited by Frederick W. Hilles, to be published November 17 by the McGraw-Hill Book Co. A portion of Professor Hilles's introduction is excerpted on page 12. Reynolds's essay on David Garrick appeared in* SR *Oct. 11. This material is copyright, 1952, by Yale University. All rights are reserved.*

THOSE only are the favorite characters of a biographer in which are united qualities which seem incompatible with each other, which appear impossible to exist together at the same time and in the same person. The writer reigns here and revels. An opportunity is presented to him of displaying his sagacity and those nicer powers of discriminating between things which to an ordinary observer appear to have no marks of distinction, as well as of reconciling seeming contradictions. If anyone thinks that Dr. Goldsmith was a man not worth the investigation, we must refer him to the public advertisements, where he will find the booksellers have lived upon his reputation, as his friends have lived upon his character, ever since his death.

The literary world seemed to deplore his death more than could be expected, when it is considered how small a part of his works were wrote for fame; yet epigrams, epitaphs, and monodies to his memory were without end. And what is still a greater proof of his popularity, the booksellers still continue to live upon his name, which they shamefully prostitute by prefixing it to works which he never saw, and which were probably written since his death.

Dr. Goldsmith's genius is universally acknowledged. All that we shall endeavor to do is to show what indeed is self-apparent, that such a genius could not be a fool or such a weak man as many people thought him.

Dr. Goldsmith was, in the truest as the most common sense of the word, a man of genius. But if we take the popular opinion of genius—that it is a gift, or supernatural power, entirely distinct from wisdom, knowledge, learning, and judgment, and that all these acquisitions contribute to destroy, rather than increase, the operations of genius—the Doctor must be acknowledged to have in this sense greater claim to the name of genius than any other man whatever, not excepting M. La Fontaine. I do not mean that the Doctor entirely wanted all these qualities, but he appeared to want them in conversation.



Dr. Oliver Goldsmith in a portrait by Sir Joshua Reynolds.

Among those, therefore, who knew him but superficially, many suspected he was not the author of his own works, whilst others pronounced him an idiot inspired. The supposition that he did not write his own works had a great appearance of probability to those who knew him but superficially, but whoever knew him intimately and still continued of that opinion, it would reflect no great compliment to his sagacity. His more intimate acquaintances easily perceived his absurdities proceeded from other causes than from a feebleness of intellect, and that his follies were not those of a fool.

A great part of Dr. Goldsmith's folly and absurdity proceeded from principle, and partly from a want of early acquaintance with that life to which his reputation afterwards introduced him.

The author was intimately acquainted with Dr. Goldsmith. They unbosomed their minds freely to each other, not only in regard to the characters of

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Reynolds & Goldsmith

NO one knew Oliver Goldsmith better than Sir Joshua Reynolds. The two had first met, it seems, in 1762. At that time Reynolds was well established as the leading portrait-painter of the day, and Goldsmith was already recognized as the author of "An Enquiry Into the Present State of Polite Learning," *The Bee*, and "The Citizen of the World." Early in 1762 he had been singled out by a journalist as a man "surpassed by few of his contemporaries with regard to the matter which his writings contain," and "superior to most of them in style, having happily found out the secret to unite elevation with ease, a perfection in language which few writers of our nation have attained to, as most of those who aim at sublimity swell their expressions with fustian and bombast, whilst those who affect ease degenerate into familiarity and flatness."

Such a notice, we are told by Mrs. Thrale, would result in Reynolds seeking out the author and forming an acquaintance with him. Certainly they had established a friendship by 1764 and for the last ten years of Goldsmith's life were constantly together.

Both of course were charter members of the Club, but saw much more of each other elsewhere. "Sir Joshua and Goldsmith," wrote Beauclerk, "have got into such a round of pleasures that they have no time [for the Club]." They dined and supped together; they were seen at Vauxhall or the theatre together; they played draughts together; they "unbosomed their minds freely to each other." Sir Joshua interceded with Garrick on Goldsmith's behalf when "The Good-Natured Man" was written. He arranged to have Goldsmith appointed Historian of the Royal Academy. He dedicated to Goldsmith the engraving of one of his studies.

Goldsmith on his part publicly called attention to their friendship when in 1770 he dedicated to Reynolds "The Deserted Village." The first paragraph illustrates how effectively Goldsmith could write simple English without degenerating "into familiarity and flatness." "I can have no expectations, in an address of this kind, either to add to your reputation, or to establish my own. You can gain nothing from my admiration, as I am ignorant of that art in which you are said to excel: and I may lose much by the severity of your judgment, as few have a juster taste in poetry than you. Setting interest therefore aside, to which I never paid much attention, I must be indulged at present in following my affections. The only dedication I ever made was to my brother, because I loved him better than most other men. He is since dead. Permit me to inscribe this poem to you."

When Goldsmith died in April 1774, "epigrams, epitaphs, and monodies to his memory were without end." Anecdotes illustrating his eccentricities appeared in the magazines and newspapers. His name and his fame were the principal topics of conversation. Reynolds himself drafted a memoir of his friend, which eventually found its way into Boswell's hands. How Boswell acquired it, or when, or why, is not known.

To some readers, no doubt, the memoir will seem surprisingly dispassionate, considering the intimacy that had existed between the two. Like his master Johnson, Sir Joshua felt himself bound to tell the truth, and if not the whole truth, nothing but the truth. And like Johnson he guarded against burying his subject in a mass of anecdotes. . . . Anecdotal biography was beginning to be popular in the eighteenth century, but it was a kind of writing to which Sir Joshua was opposed in principle. Like Johnson he believed that the artist should not number the streaks of the tulip but should remark general properties and large appearances. . . . The portrait he here paints was done *con amore* and brings out, as Boswell's does not, the lovable side of the subject.

—FREDERICK W. HILLES.

their friends, but what contributed to make men's company desired or avoided. It was agreed that it was not superior parts, or wisdom, or knowledge that made men beloved—that men do not go into company with a desire of receiving instruction, but to be amused—that people naturally avoid that society where their minds are to be kept on the stretch.

He was of a sociable disposition. He had a very strong desire, which I believe nobody will think very peculiar or culpable, to be liked, to have his company sought after by his friends. To this end, for it was a system, he abandoned his respectable character as a writer or a man of observation to that of a character which nobody was afraid of being humiliated in his presence. This was his general principle, but at times, observing the attention paid to the conversation of others who spoke with more premeditation, and the neglect of himself though greedy and impatient to speak, he then resolved to be more formal and to carry his character about with him. But as he found he could not unite both, he naturally relaxed into his old manner, and which manner, it must be acknowledged, met with all success for the purposes he intended it.

THE Doctor came late into the great world. He had lived a great part of his life with mean people. All his old habits were against him. It was too late to learn new ones, or at least for the new to sit easy on him. However, he set furiously about it. For one week he took one for a model and for another week [another]. This disadvantage, joined to an anxious desire and impatience to distinguish himself, brought him often into ridiculous situations. As he thought, and not without reason, that he had distinguished himself by his writings, he imagined therefore he ought at all times and in all places to be equally distinguished from the rest of the company, which, if neglected, he thought it incumbent on him to do that little service for himself. Without therefore waiting for a fit opportunity, he always took care to stand forward and draw the attention of the company upon himself. He talked without knowledge, not so much for the sake of shining as [from] an impatience of neglect by being left out of the conversation. He would therefore, to draw the attention of the company upon [himself], sing, stand upon his head, [or] dance about the room.

His "Traveler" produced an eagerness unparalleled to see the author. He was sought after with greediness. He knew much was expected from him. He had not that kind of prudence to

(*Continued on page* 35)

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Fiction. Some old hands at the craft of writing have come out of hibernation this season to break a threatened dry spell. Just as Broadway can call a season successful if a handful of plays out of the quickly forgotten parade stand out as memorable, so in the world of fiction it takes only a few works that win the public's and critics' favor to chalk up a satisfactory score. The score that Hemingway, Steinbeck, Ferber, and others have helped rack up is even bettered as Tom Lea solidly contributes with his novel "The Wonderful Country" (below). Mr. Lea is well remembered for his exciting book "The Brave Bulls" which appeared three years ago. Our reviewer has high praise for Mr. Lea's latest effort in probing to the source of human strength. Mr. Lea's hero, Martin Brady, and the symbolically named black horse Lágrimas (Tears), roaming the border corner near Texas and New Mexico, will keep readers thoroughly absorbed. Martha Foley's annual collection "The Best American Short Stories" (page 14) gives abundant evidence that we need not fear for the future of the short story.

Witness of the West

THE WONDERFUL COUNTRY. By Tom Lea. Boston: Little, Brown & Co. 387 pp. $3.75.

By Lon Tinkle

TOM LEA is a celebrant, and what he is celebrating in "The Wonderful Country" is the sort of human strength that makes men keep on going when the going gets toughest. Lea's second novel, like his much-esteemed "The Brave Bulls," is another drama of courage.

To allow this banal formula to stand for what Tom Lea means, however, would be missing the point. In "The Wonderful Country," Tom Lea is writing about frontier life on the Texas-Mexican border after the Civil War, but what concerns him is what concerns any real artist, be it Proust, that arch myth-maker of the modern metropolis, or the myth-makers of the American experience. Tom Lea is concerned with a steady scrutiny of life, a scrutiny that goes straight to the core—and then bears witness to what it has seen.

It is this matter of bearing witness that distinguishes this triumphant novel. With that responsible and steady gaze of the artist, Lea watches the creative spirit as it functions in a pioneer settlement. There are in life the destroyers and the creators, as along the Rio Grande in its fierce primitive existence of almost a century ago. And in "The Wonderful Country," Tom Lea brings off that feat of all superior writing: the reader identifies himself not with any person in the story, but with the managing mind that tells it. "This," one says as he reads, "is seen truly. This testimony is real witnessing."

This triumph is not simply the result of Tom Lea's profound knowledge and personal experience of American life in the West. In addition to being a celebrant, Tom Lea is also a craftsman. "The Wonderful Country," which on the surface is an adventure story of violent and dramatic times, is as beautifully designed and organized as the stunning illustrations artist Tom Lea provides for his written text. Here is a novel that has form—not structure, but organic form.

We may seem tardy in turning to the subject matter of "The Wonderful Country." But the subject matter is indeed inseparable from the philosophy—one that celebrates life—and from the form. This is not a book of which one should say that it might be read on several levels. These levels coexist, fused and harmonized.

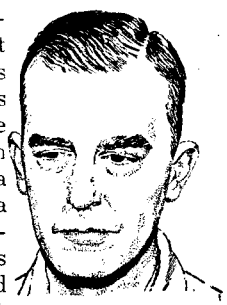
The hero of the novel is himself shaped by a fusion of cultures.

Young Martin Brady, from Missouri, found himself at the age of fourteen on the Mexican side of the Rio Grande, a lost boy who had crossed the river after shooting a scoundrel. The scoundrel had just shot Martin Brady's father, a Confederate veteran working for a freight contractor on the San Antonio-Chihuahua line, in the bad times after the war.

Like the frontier, Martin Brady has

Lon Tinkle is book editor of the Dallas News *and also professor of French at Southern Methodist University in Dallas, Texas.*

THE AUTHOR: The hot gritty winds of Texas and Chihuahua have been kicking up dust at Tom Lea's feet for forty-five years now, off and on, ever since he was born in El Paso in 1907. Its mesas, its mesquites, its galloping spaces are a panorama that, to Lea, is the most wonderful on earth, and he has returned to them after brief detours anywhere—Italy, in 1930, for a year's study of Renaissance muralists; Chicago, for a couple of years at the Art Institute; Santa Fe, to explore our Southwest; and World War Two, as *Life*'s first artist-correspondent. Lea had already attained the stature of a top primitive painter when, in 1946, *Life* innocently sent him to Mexico to illustrate a story on cattle. *Life* had no idea that it was sending Lea headlong into a career as a writer. For Lea in Mexico ran smack into an environment of *corridas, toros, torreros,* and *aficionados,* things and people he had known as a boy in El Paso. The reawakening resulted in "The Brave Bulls" three years later. He wrote it standing up. Having spent most of his life before an easel, he discovered he couldn't think straight in a chair. Another three years have gone by, and Lea is back with a second book—this, "one that has been imbedding itself in my mind since I was a boy on horseback." The writing of "The Wonderful Country," Lea reminisced the other day, can be summed up in three words: "It went hard." "I waited until I had the whole design and build of all the book in my head before I began," he went on. "When the actual fight with the typewriter finally developed, it lasted twenty-five months. I estimate I wrote close to a million words and I threw most of them away. I have to teach myself what little I know about writing as I go along. And I try to destroy the debris of these self-inflicted pains. I fill with my mistakes a series of those dandy big heavy-paper bags that chipped ice comes in; every time the bags won't hold any more crumpled paper, I take them out behind the studio and have me a bonfire of vanities." As for how his painting is going at the moment, Lea says, "It ain't. To explain brings me to the final question: 'What else am I doing?' Like a damn fool I'm beginning another book." —Bernard Kalb.



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no tradition, no inheritance from family or from the past. His is a fresh and young life that has to be built from scratch. He is a cry in the wilderness. He has enough spunk to survive and to relish the surviving.

If the frontier at the Pass of the North offers little sustenance from the past to this English-speaking orphan, there is nonetheless an accessible past nearby. There is the ancient culture of the Indians and its merger with the Spanish colonial life. There is the harsh, violent, gritty, wind-blown, beautiful, and exhilarating land. Then there are the animals, and above all the horses, the noble Andalusian steeds.

There is antiquity, after all; and there is the empty, present presence of Martin Brady clamoring to be filled with meaning.

Martin Brady begins his conscious life after a necessary killing and he is early conditioned by a foreign culture. Does Lea mean to suggest there is a recurrent pattern of life in society? Is he thinking the same thing of so many American youths, starting their lives after war on foreign soils?

No matter. Martin Brady begins his life. He is befriended by Mexicans, learns Spanish as a second mother tongue and gains the patronage of an immensely powerful *hacendado.* He becomes *Martín Bredi.* But he remains

—Tom Lea from "The Wonderful Country."

a lost youth in search of a father and a homeland.

Martin's patron, Don Cipriano Castro, has important trade relations with the American outpost on the Rio Grande, Puerto. Master-minding an empire of awesome dimensions, Castro has his gold and silver smelted across the border. With the help of a German-Jewish merchant as agent, he also smuggles quantities of guns and bullets for his henchman brother, General Marcos Castro.

Inevitably *Martín Bredi* becomes an intermediary between Castro and the States, between Mexico and the U. S.

And in natural scenes, all vividly clear and remarkably realized, Martin's experiences yield a roll call of typical frontier dramas and sights: smuggling, revolution, Indian fights, saloons (and one shining scene in a de luxe brothel in Mexico), stage coach and its replacement by the coming of the railroad, Texas Rangers and U. S. Cavalry, strong women and weak—all so organically a part of Martin Brady's life that there is here none of the sense of panoramic superficiality. Frontier life is seized as a whole, in all its disparate elements, in Tom Lea's astonishingly clear gaze.

And somehow this story of a youth's discovery of a homeland and of a life-style that lets him be creative instead of merely passive becomes also a portrait of border cultures in their interplay. We can recall nowhere else any better pictures in brief space of many-sided Mexican life, from its "sorrow and sadness" to the spirit of humor basic in the people.

Everything here rings true—landscape, people, and event.

Where, precisely, is "the wonderful country"? Why, anywhere that human beings look at their experience honestly and without fear and bear witness to the exhilaration living provides.

No one can read Tom Lea's second novel understandingly without sharing this exhilarating, indeed this magical, feeling for life. For Tom Lea is the Cézanne among our current novelists: he sees deeply, and he sees the mystery that underlies all patterns.

FRASER YOUNG LITERARY CRYPT No. 491

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 491 will be found in the next issue.

MY BY GO RYE SYEAB UP

BYLP UR, KO MCP FAGKL,

OEQP, GLB ELBKOFEMPB

QEAP YH NYQGAKMR GLB

DEOMKTP.

AYQB TCPOMPQHKPAB

Answer to Literary Crypt No. 490

Life is a voyage that is homeward bound. —HERMAN MELVILLE.

Harvest Time Again

THE BEST AMERICAN SHORT STORIES: 1952. Edited by Martha Foley. Boston: Houghton Mifflin Co. 397 pp. $4.

By WILLIAM PEDEN

MARTHA FOLEY prefaces this 1952 collection of distinguished American short fiction with the assertion that "more short stories of literary merit have been published this year than for many years previously." At first glance, this seems to be the sort of generalization that an experienced critic and editor as Miss Foley would try to avoid. Comparison of the present volume, however, with several of the annual collections of "best" and "prize" stories edited by Miss Foley and the late Herschel Brickell, respectively, justifies the statement. This 1952 anthology is, I believe, the best to appear in the decade since 1942 when Miss Foley succeeded Edward J. O'Brien as editor. Mr. Brickell's selections for that year, incidentally, included Eudora Welty's "The Wide Net," William Faulkner's "Two Soldiers," and Walter Van Tilburg Clark's "The Portable Phonograph." Miss Foley did not include either the Welty or the Faulkner piece in her 1942 volume; she has always been partial, it seems to me, to the story of Eastern metropolitan or urban life, and possesses a corresponding blind spot where Southern writers are concerned. Her selections, however, included "The Portable Phonograph" and Irwin Shaw's "Search Through the Streets of the City," and excellent stories by Nelson Algren, Ludwig Bemelmans, Kay Boyle, William Saroyan, Wallace Stegner, John Steinbeck, and James Thurber. That was a good year, in the history of the short story, and so is the present one.

The number of memorable stories by women writers is one of the most striking features of this collection. The statistics—fourteen of Miss Foley's selections are by women, fifteen by men—fail to indicate the superiority of such stories as Kay Boyle's "The Lost," Hortense Calisher's "A Wreath for Miss Totten," Elizabeth Enright's "The First Face," Martha Gellhorn's "Weekend at Grimsby," Emilie Glen's "Always Good for a Belly Laugh," Nancy Hale's "Brahmin Beachhead," Jean Stafford's "The Healthiest Girl in Town," and Christine Weston's "Loud Sing Cuckoo."

Equally noteworthy is the high quality of some of the "first" stories included here. Particularly impres-

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sive are "That Lovely Green Boat" by William Berge, "I'm Really Fine" by Stuart Schulberg, and "Evensong" by Daniel Waldron.

The general excellence of these and such stories as Wallace Stegner's "The Traveler," Harvey Swados's "The Letters," or Frank Rooney's "Cyclists' Raid" indicates that an increasingly large percentage of the best contemporary writing is being done in the field of the short story. It is difficult not to be encouraged highly by the discipline and skill these authors exhibit, by the variety and integrity of their stories, and by the happy absence of the freakish or the consciously arty or the phonily intellectual author or story.

It is as obvious as it is lamentable that the mass circulation magazine has very little to do with this renascence of the American short story; the only slick magazine from which a story was selected is *Today's Woman. Harper's*, with four stories, heads the list of sources. *Mademoiselle, The New Yorker,* and *New-Story* are next, with three stories each, followed by *The Atlantic, Furioso, The Hudson Review*, and *Tomorrow* with two. The remainder originally appeared in such quarterlies as *Prairie Schooner, The New Mexico Quarterly,* or in magazines like *Harper's Bazaar* or *Town and Country.*

When a Deed Is Damned

THE DEVIL'S BRIDGE. By Mary Deasy. Boston: Little, Brown & Co. 365 pp. $3.

By Cid Ricketts Sumner

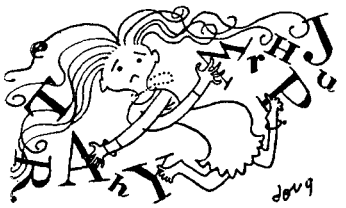
At a moment when the entire country is absorbed in political activity, this is a most timely book, and a definitely readable one, too. The political background here is not national; it is confined to one state in the upper South, but the situations depicted are equally true on a larger scale. Told in a straightforward, almost colloquial style, the story is written entirely from the viewpoint of Shane D'Urfey, a young newspaperman who is the observer as well as a participant in the action. This point of view is so well sustained that on closing the book, it is something of a shock to be reminded that the author is a woman. Mary Deasy evidently knows well the ramifications and the convolutions of politics in a state where, as she says, it is a hot subject fifty-two weeks out of the year. Those who complain of the indifference and apathy of the average citizen should remember that there are states, especially in the South, where this is true.

Although told by Shane, this is essentially the story of Leo Sanger, an engineer who has built many bridges but whose life-long ambition has been to throw one over the river near which he grew up, a bridge that would be more than a bridge—a man's life, something to stand forever against the sky. As Shane says, Leo could hypnotize a red Indian with talk of that bridge. He knew too, the old superstition that a bridge demands a life, and the legend that certain bridges cannot be completed until the builder has bought off the devil at a price of his own soul.

At the time when the building of this dream bridge seems assured to him, Leo has to make a choice between losing it and bribing the authorities who are out to sell the job and will do so—to inferior builders, too—unless Leo comes through with the cash. The disasters which follow—his son's death, his wife's increasing meanness, the loss of Charlie whom he loved and who loved him—and the effect of these things on Leo make up the main story of the book.

Shane has a story of his own, for he too was in love with Charlie, but this is subsidiary and one is less interested in his hopeless infatuation for her and his later consolement by Leo's lovely daughter, than in the tragedy of Leo himself, an honest man caught and helpless in the meshes of political dishonesty because of his dream and his very innocence. It has often been said that a woman has no respect for Law when it runs contrary to her determination to do or to get something for the man she loves. One of the best scenes in the book is where Charlie, otherwise a woman of integrity, sets out to get the bridge contract for Leo and reveals the extent of bribery and blackmail to which she means to go in order to get it for him.

Mary Deasy has an admirable understanding of all those delicate gradations between right and wrong, between integrity and compromise, for which our political setup offers endless opportunity. Her characters, numerous and for the most part credible, range between the two extremes. On the one hand there is Shane's Uncle Ritchie, the lieutenant governor, who looks like a mildly cynical bishop, is a man of unassailable honesty, wants nothing for himself and is therefore free, but completely powerless save for his ability to get himself reelected. At the other extreme is the other uncle, Ralph, who to save his own skin, tosses out honor and loyalty and allows Leo, his best friend to bear disgrace and ruin. This is a book which ought to be widely read.



Your Literary I.Q.

Conducted by John T. Winterich

TOUSLED TITLES

Fannie Gross, of Asheville, North Carolina, offers twenty anagrammed titles of famous novels and plays and their authors. Each title is a complete sentence in its original form as well as in its nonsensical anagrammed state. Can you unsnarl them? Allowing five points for a title and author, a score of sixty is par, seventy is very good, and eighty or better is excellent. Answers on page 33.

1. "Fewer Tunes May Strain Sham Dame"	Yahudo Sullex
2. "Sour Slates Shine"	Mengsean Whytier
3. "Pennell Often Breeds Germ"	Sonia Tola
4. "O Nanie Goat May Cough"	Falmot Howes
5. "Ion Gun Hums Destiny"	Gertie Trumanese
6. "Bonay Wore Longer Skirt"	Tish Tybtem
7. "I Nod to Showmen"	Constin Hebjek
8. "Tired Fran Bought Nylons"	Rifersh Rychtop
9. "Prince Hath Ape Net"	Wanlis Licrise
10. "Lawyers Wish Against Contempt"	Maji Sanec
11. "My Hot Welded Sash Has Rolled"	Siber Emaraj
12. "He Hinted Ring Test"	Clifstet Dartzog
13. "Ben Hath Hit Long Reels"	Brother Osdrowe
14. "Hail Threatens Henly Route"	Clarenc Crossulm
15. "Annie Made His Tony Vest"	Lirront Howdent
16. "She Practiced Her Boohs of Math"	Rita Halwelc
17. "Hilt Flung Tams"	Limmil Newslay
18. "Kathay Hates Old Idea"	Estelar Balcosle
19. "Memoirs Cancel Bent Rogue"	Lennie Goulee
20. "Veto Note Doesn't Tire Mail"	Adlee Archers

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Twin Trouble

THE YEARS ARE EVEN. By Hobert D. Skidmore. New York: Random House. 342 pp. $3.50.

By Harrison Smith

EVEN before the war enlarged the boundaries of contemporary literature the psychiatric novel had become one of its familiar ingredients. The crowded wards for mentally disturbed patients in civilian and in newly-built veterans' hospitals were there for anyone to see. In Hobert Skidmore's first book, "Valley of the Sky" he revealed a talent for telling a coherent story through the memories and the conversation of a bomber crew, revealing their lives from their childhood to their present dilemma. It was an old device but in this case an extremely effective one, for he was saying that their hatred of the enemy, their fear, and their bitterness at being separated from those they loved would vanish when they had fought their way through the war, whereas other writers were suggesting that the nation would be divided between those who had stayed at home and those who had been brutalized by war.

In "The Years Are Even" Mr. Skidmore uses the memories of two brothers who were inseparable until the war tore them apart. He gives his recital a new and terrifying dimension by making them identical twins. Cecil and Cyrus Derfey not only looked alike, they were alike; while they complemented each other, they thought and dreamed as one. Born of poor parents, they slept together until they were adolescent. Their mother alone was disturbed by the fact that they were set apart from other children, moving her family from the village where they were born to a town and then a city, in the vague hope that they might become like other boys. Sometimes they fought one another bitterly as if they knew they must break the chain that bound them together.

It was the war that separated them. Cecil, returning first, tried to find himself by staying away from his family. When Cyrus came back, he was sent to the psychiatric ward of a veterans' hospital. When he was freed, he decided to marry and was burned to death in the ruins of the small house he had laboriously rebuilt. Then the whole burden of the past rested on the shoulders of his bereft brother. Through his memories all the details of their youth lived again. Though he had attended the grim funeral his mind refused to bury his brother. He was somewhere waiting for him; he heard his voice in the night; he thought his brother's thoughts. His sense of irretrievable loss was balanced by his increasing hatred of the bond he could not break. An attempt at suicide failed; and when, in his pity for the girl who should have been his brother's wife, he offered himself as an identical substitute she turned in horror from him and called it incest.

—*Marcus Blechman.*

H. D. Skidmore—"complex narrative."

Cecil was as much in love with an understanding and charming woman as half a man could be. Kathy had the sense to urge him to leave her and wander through the country so that he might somehow develop a single personality. In San Francisco he lived with a night-club dancer and her kindly brother who manages to understand the increasing confusion and distress of his mind. Actually, Cyrus had gone West to find Cecil. "Now he knew," Mr. Skidmore writes, "that there was no way he could move toward Cecil, and remain alive. He believed that there was an eternity so great and simple that it could not be easily grasped, an eternity which rejoined all that had been separated. Without belief there was only a deep sense of sin." Finally in his struggle with his sense of guilt for the unresolved fear of his brother his dementia reaches its climax, and he attempts to kill his friend. But Kathy is at hand, and he is finally saved.

Throughout this complex narrative, which is in essence a suspense story, the author manages to hold the fascinated interest of the reader. His philosophy that emerges is clear, though there may be more than one interpretation of its meaning. We are united by love, but as the bonds that hold us together increase in strength we try to break them.

An Imperial Elder

CONFESSORS OF THE NAME. By Gladys Schmitt. New York: Dial Press 568 pp. $3.95.

By Edmund Fuller

GLADYS SCHMITT possesses one of the best talents among American fiction writers. She is not of the quick-turnover school, but produces works of size and substance, content to wait a span of years for the work to grow. In most respects "Confessors of the Name" conforms to her standard. Yet it has a certain lack which is bound to cause some disappointment.

The book is massive, powerful in its cumulative effect, and sound in its scholarship. It is rich in provocative parallels. It does bring to life with a wealth of detail the Rome of the third century—a period not overworked by recent novelists. The only work of any quality I can think of, dealing with the same Christian crisis, is Shaw's "Androcles and the Lion."

With all this solidity of achievement, this novel lacks something of the majesty, the music, the luminosity that gave the touch of greatness to her "David, the King," published in 1946. "Confessors of the Name" commands respect, and holds the interest, but it does not glow, does not inspire. Of any comparable works this Fall, it is most like Robert Raynolds's "The Sinner of Saint Ambrose," but again in comparison lacks the fire. Since it is so good, it is a pity that it misses this final, almost intangible quality. The Christians of this book do not kindle Miss Schmitt as did the prophets and kings of old Israel.

The novel presents the reign of the Emperor Decius, approximately A.D. 250. The farmer-soldier-emperor, the shadow of a Cincinnatus, wanted to revive the old Roman virtues in a decadent, polyglot empire. Through bad council in this effort, he was seduced into the first great organized persecution of Christians, as a potentially disloyal, supra-national group within the state. The test he applied was small in seeming but tragically large in meaning—a pinch of incense offered to the gods, or death. Shaw has set forth brilliantly the Roman bafflement at the obstinate Christian resistance to this apparently slight concession. Miss Schmitt sets forth the Christian conviction—principle against expediency.

The central actors in this drama are Favorinus Herrenius, patrician intellectual and nephew of the Emperor. He becomes a kind of brain-truster and speech-writer to old Decius, admiring the simplicity and integrity of

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his rule. Though he is not a Christian, he cannot concur in the persecution and accept exile. Involvement with his Christian cousin, Paulina, wife of the Deacon Probus, carries Favorinus finally to the heart of the struggle and to the arena of the "crimson confession."

Favorinus and Paulina are well portrayed, as are a number of the Christian patriarchs, the Bishop Fabian, and the elder Moyses, who has come to the house of Christ from the house of Abraham. Yet one of Miss Schmitt's outstanding achievements, until the latter part of the book when it wavers a little, is the presentation of old Decius, whom she is able to show in his best qualities in spite of his tragic error of policy. This capturing of greatness-in-perversity reminds me a little of her superb evocation of the brooding King Saul in the David novel.

It may be that the one thing which eludes Miss Schmitt is a successful raising to emotional-dramatic urgency of the Christian dilemma. Shaw's irony about the pinch of incense is an index to the difficulty of catching the immediacy and fatal necessity with which this confronted the most faithful Christians.

Make no mistake. "Confessors of the Name" is one of the season's distinguished novels. If it falls short of anything it is only of the peak that Miss Schmitt herself is capable of reaching at times.

Fiction Notes

AMERICAN DREAM: Forsaking, at least for the time being, the suspense story, Vera Caspary has attempted an elaborate dissection of the life of a woman caught in the toils of the American dream of success. This dissection of **"Thelma"** (Little, Brown, $3.50) begins with the fantasies of her early childhood when as the daughter of a chambermaid she escaped from the realities of poverty into a dream world in which she was a prince's daughter. The dream persisted though time molded it into more acceptable patterns, and Thelma went on to marry a man of talent and social position and made of him a financial success. When Thelma's daughter came, Thelma transferred her ambitions to her, groomed her for a life of luxury, contrived for her a marriage with a man of wealth and power, schemed and connived to send her to ever greater heights of social and financial success. When the daughter rebels, her husband forsakes her, and the dream is shattered, Thelma stands revealed as

(*Continued on page* 34)

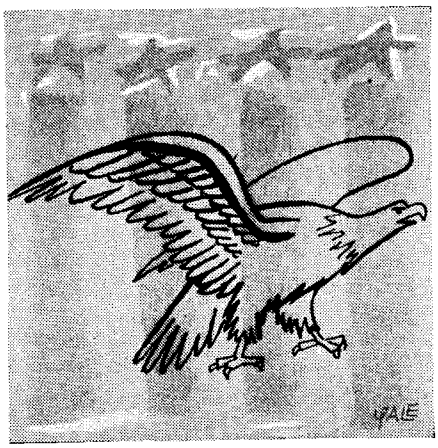
U.S.A. Now that our quadrennial talkathon and publicly-aired political recriminations have been judged at the polls and a new President is elected to the White House, the problem of historical stocktaking faces us all over again. Cardinal Richelieu once boasted, "Give me six lines written by the most honorable of men, and I will find an excuse in them to hang him." This cynical observation has been adopted all too often in recent times, so that more than ever it falls upon the shoulders of responsible historians to assemble and evaluate data scrupulously and objectively. This week's reviews emphasize this need. Frank Freidel's "Franklin D. Roosevelt: The Apprenticeship" (below), which studies the early part of FDR's career, is the result of a ten-year stint of material sifting. Joseph Barnes's "Wendell Willkie" (page 18) details the life of a phenomenal figure on the American political scene. Senator Paul H. Douglas's "Ethics in Government" (page 19) provides a needed first-hand survey of everyday pressures that create difficulties and temptations for conscientious public servants.

From Hyde Park to Harlem

FRANKLIN ROOSEVELT: The Apprenticeship. By Frank Freidel. Boston: Little, Brown & Co. 456 pp. $6.

By Lindsay Rogers

"HISTORY conducts you into rooms of state, but biography," as John Dryden said, "leads you into the private lodging of the hero and you see him in undress." The first of six volumes which the publishers say will be "the definitive biography for our generation" lets us see the young Franklin D. Roosevelt in "undress." The biographer, Professor Frank Freidel of the University of Illinois, takes his hero through school and college, a law school education interrupted by marriage, some legal practice in New York, entry into state politics, and the assistant secretaryship of the Navy which receives half the space. The volume closes with the Armistice which "for Roosevelt personally as for the nation as a whole" had brought an era to a close. "He had served his apprenticeship and in the new age ahead would be ready for bigger roles."



No previous President of the United States served as the subject of so much controversial literature during his administration. At the time of his death the public record was enormous. All of the Roosevelt papers save those relating to personal finances, and the bulk is immense, are at Hyde Park and are open to qualified inquirers. "I have destroyed practically nothing," said President Roosevelt in 1939. "As a result we have a mine for which future historians will curse as well as praise me. It is a mine which will need to have the dross sifted from the gold. I would like to do it but I am informed by the professors that I am not capable of doing it. They even admit that they are not capable of doing it."

Mr. Freidel has done well for his Volume I. He sifts out some gold and paints an attractive portrait of the young Roosevelt.

But if ten years went into the preparation of this volume, one wonders when such a large scale undertaking will be complete and whether six volumes will be enough. As biographers proceed with their tasks they sometimes conclude that subsequent events have intensified interest in certain periods of the lives of their subjects and decide to treat these periods on a grander scale than they had originally contemplated. That happened with the Monypenny and Buckle "Life of Disraeli" which grew from five to six volumes. Ray Stannard Baker did not

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The most recent books by Lindsay Rogers, Burgess professor of public law at Columbia University, are "The American Government" and "Crisis in Government."

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—*United Press.*

Governor and Mrs. FDR in 1932—"eminent place makes the great man greater."

announce the number he would require for "The Life and Letters of Woodrow Wilson." He worked twelve years and in 1939 stopped abruptly with the Armistice. Mr. Freidel gives us an appendix of fifty closely printed pages listing nearly 2,000 sources for statements made in the text—many sources far removed from the Hyde Park materials: personal interviews with the great and near great who might know what was behind certain documents; newspaper stories and editorials on Roosevelt's times and contemporaries.

Has a biography ever been written backwards? This method of procedure might be worth considering. As Mr. Freidel says, "Roosevelt looms so large in our immediate past that we need a full scale biography of him as a contribution to an understanding of our own times." It is not clear that details on Roosevelt's service in the New York State legislature and the Navy Department, or even on his Vice Presidential candidacy in 1920, contribute to an understanding of the present, although they do to the mental development of a future president. And I think Mr. Freidel will find that the Roosevelt who became President was vastly different from the Roosevelt who campaigned in 1920 or in 1928 for the governorship of New York.

What would be enormously useful now and contribute "to an understanding of our own times" is a dispassionate volume by a competent scholar on the way in which Roosevelt while fighting the war looked forward, or failed to look forward to the terms of a tolerable settlement; of his relations with Winston Churchill and other Allied statesmen; of the preparations or lack of preparations for the much-discussed conferences at Teheran and Yalta; and of the civil military disunion—or at least lack of cooperation—which permitted what now seems to have been the incredible blunder of not making it certain that the Soviet Union would agree to give the other three occupying powers complete and full access to Berlin. Mr. Freidel, who can sift the gold from the dross and who is using the Roosevelt papers, can get interpretations of some of them from persons who are still alive and should let us have such a volume right away.

Ocasionally in the account of the early years there are suggestions that Mr. Freidel thinks of the young Roosevelt as destined for greatness. Perhaps he was. But it was Alfred E. Smith who made the greatness come as soon as it did. In 1928, as a candidate for the Presidency, he needed a non-Tammany Protestant Democrat to run for the governorship, and persuaded—almost commandeered—Franklin Roosevelt into accepting the nomination. Even after four years of service in Albany, Roosevelt seemed to Walter Lippmann no more than an amiable gentleman with no qualifications for the Presidency. Mr. Lippmann blundered badly, but the Democratic Convention of 1932 would have agreed with him if Roosevelt had been plain "mister" instead of a successful governor of the nation's most important state. And I doubt whether in all history there has been a more triumphant demonstration of the truth of La Bruyère's maxim: "Eminent place makes the great man greater than he is."

Wonder-boy

WILLKIE: The Events He was Part Of, The Ideas He Fought For. By Joseph Barnes. New York: Simon & Schuster. 405 *pp.* $5.

By James M. Minifie

THIS is a thoughtful and affectionate book about a big man who might have been a great man had he lived. Wendell Willkie matured slowly. When he died at fifty-two he had barely outgrown an incorrigible boyishness. He aroused deep love and passionate hatred. Men of independent mind delighted in him. Professional politicians detested him or found him "adolescent." They plotted against him or scorned him. The Republican Party accepted him reluctantly in 1940, rejected him in 1944. He died that same year in which the GOP passed him by. Once he was safely dead they praised his ideas and tossed them into the discard. But his story is still pertinent.

Willkie was always in a terrible hurry. As head of Commonwealth and Southern at forty-two he was the youngest of the great utility magnates. Much of his empire lay in the Tennessee Valley. Inevitably it fought the Tennessee Valley Authority—"the most useless and unnecessary of all the alphabetical joy-rides," he called it.

Determined to win at any cost,

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Willkie poured $20,000 into a citizens and taxpayers front to attack TVA. He bought two lots in the names of 100 non-resident engineers, to enable them to vote in a Chattanooga referendum on municipally owned power. He strangled the *Chattanooga News*. It was all in the best tycoon manner. To the terrified survivors of old-line business he looked like a heaven-sent deliverer from the forces of Darkness and That Man in the White House.

But Willkie soon moved on. He sold his Southern properties to the TVA at a price which enabled him to pay off his preferred shares in full and still have six million dollars for holders of ordinary stock. To the Old Guard this was not selling property, it was selling out.

He was changing his outlook, and much of alert American business was changing with him. He had come to national prominence at a time when revolutionary forces were turning power over from Big Business to Big Government.

The revolution was carried through without violence. Willkie was one of the catalysts which made this possible. He prevented the Republican Party from becoming so hopelessly embittered that violence would have been the only alternative to paralysis. He tried to make it the party of expansion and new ideas.

That was not the Old Guard's view of the GOP's destiny. When they nominated Willkie in 1940 they made this clear. Norman Thomas summed up Willkie's dilemma in a crack about his acceptance speech: "He agreed with Mr. Roosevelt's entire program of social reform and said it was leading to disaster."

Willkie's changeover from Democracy to Republicanism between 1938 and 1940 did not bring him the hatred that his metamorphosis from Tory stalwart to liberal spellbinder earned him. By 1944 William Allen White remarked of the Republican National Committee: "That crowd will never take Willkie, and anyone that crowd names will be defeated."

Willkie matured in defeat. It is idle to speculate on what he might have done had he lived. The record of the last few months of his life is confused. By the summer of 1944 Willkie was a man without a party, but by no means without a following. Mr. Barnes presents evidence that President Roosevelt would have accepted him as Vice President instead of Senator Truman. Willkie was talking in these terms to some of his newspapermen friends as early as 1941. The professional politicians headed that one off.

He saw the future in terms of "One World," and that a free world. He saw the United States as its leader, and he tried to awaken the American people to the adjustments that successful leadership would demand.

Mr. Barnes concisely and sharply handles a mass of material which had not been organized before. His accounts of the fight with TVA, Willkie's swift development and the "miracle" of the 1940 convention show exemplary handling of confusing events and much hitherto unexplored material.

—From "Willkie."

"Make room—you've got company."

Pocket Partisans

ETHICS IN GOVERNMENT. By Paul H. Douglas. Cambridge: Harvard University Press. 114 *pp.* $2.25.

By George A. Graham

DIRECT testimony on an important subject by a man of experience is always welcome. When it comes from a highly intelligent witness of unquestioned integrity, it is doubly valuable. Senator Paul H. Douglas's book on "Ethics in Government" is such testimony. Presented originally in the 1952 Godkin Lectures at Harvard, it is necessarily selective rather than comprehensive, but it is also definite, straightforward, and constructive.

The author does not beat about the bush. He first reviews the recent disclosures of moral failure in government, takes note of the "appreciable long-term improvement in the level of political morals" (despite periodic lapses such as those during the Truman Administration), and makes the point that much higher standards are needed. "What could be tolerated when government was small cannot be endured when government is big."

Senator Douglas then discusses the ethical problems of administrators and of legislators. He does not accept the view that nothing can be done (Britain in little more than half a century moved from gross corruption to high standards of official behavior), but makes specific practical suggestions for raising the level of official conduct in the United States. Among his more general concluding recommendations, there also is a persuasive statement of the case for requiring high public officials to disclose their income and its sources. This is the potent principle recommended by the (Douglas) Senate Sub-Committee on Ethical Standards in Government. President Truman also proposed legislation along this line; but when his clean-up man, Newbold Morris, attempted to apply the principle, the clean-up man shortly found himself out in the street. This simplest of all general remedies has so far been greeted with deafening silence by the Congress, as the President knew it would be. Surprisingly, the election campaign has seen it tried informally, with beneficial results.

In considering testimony which is

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personal there are always differences of opinion. The Senator's treatment of administrators, for example, is perhaps too quick to repeat the conventional dogmas as to the failings of "bureaucracy," although he is careful not to use that term. The significant question is: are these alleged "undesirable occupational characteristics" more characteristic of Governmental employes than of employes of other large organizations which deal with the public—the Illinois Central Railroad, the Illinois Bell Telephone Company, Marshall Field, the Chicago Motor Coach Company, the University of Chicago, or the *Chicago Tribune*? The Senator, like most legislators, also overlooks the capacity of "good management" to energize and build up muscle tone throughout an entire organization.

Readers who look in vain for any reference to the moral hazards created by the system of personal power within the Congress must be patient. The Senator has to live with his colleagues.

By way of compensation he has thrown in a crisp vest-pocket essay on the phenomenon of overcorrection in dealing with social problems. He has specifically challenged existing subsidies for silver, sugar, shipping, air lines, the press, real estate, and the most sacred of all sacred cows, "the farming industry." These few pages make more sense than all the flood of campaign oratory on Democratic "creeping socialism" and Republican "reaction" which the public had to endure so grimly until time drew off the muddy waters. He suggests "a partial swing back to the principle of a free market," concentration upon restoring industrial competition in preference to trying to regulate avoidable monopoly, and ending the so-called fair trade laws which "permit private firms to fix retail prices for their products." To control prices, he favors stabilization of price levels through "compensatory fiscal and credit policies." These frank comments are in support of the important and usually neglected point that moral failures are invited by public policies which are faulty, and by legislation which is indecisive.

To the picture of ethics and politics Senator Douglas has added an important third dimension, economics. The book is a contribution, well worth reading.

Parleys of Peace

ISOLATION AND ALLIANCES: An American Speaks to the British. By Walter Lippmann. Boston: Little, Brown & Co. 56 pp. $1.50.

By Frank Altschul

AT OXFORD, Cambridge, and in London last spring, Walter Lippmann delivered a series of lectures in response to an invitation extended by the Sulgrave Manor Board. Two of these have now been made available to an American audience in this slender volume. In the first lecture Mr. Lippmann discusses "the traditional American foreign policy," attempting "to show how it has persisted in this century in the form of the Wilsonian ideology." In the second he deals with some of the elements of "the situation in which we now find ourselves."

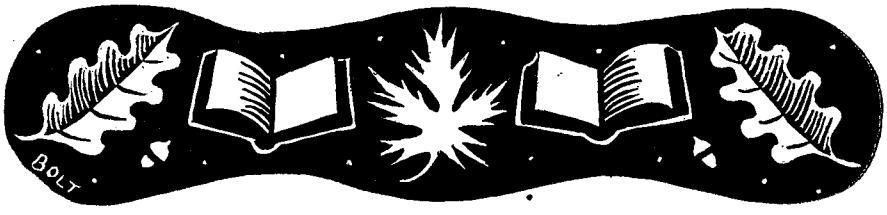
Mr. Lippmann reminds us that "the German challenge of 1914 put in doubt what no American then alive had supposed could ever be put in doubt. It challenged the existing order which was deemed to be natural and not historical. . . . Ever since then we have been learning by hard experience that the old order of the world is broken, and that it cannot be restored, and that the making of a new order is a task which our generation may hope to see begun but cannot hope to see completed."

Implicit in this statement, with which few today would disagree, lies a question of overriding importance. Who is to be the architect of this new order, who is to write its specifications? We like to think that this is a task that destiny has assigned to us—that by trial and error we shall produce a set of plans appropriate to the hopes and aspirations of a community of free men. Yet at every turn we are faced with the unpalatable fact that there is another architect with a very different set of plans, whose competition we must meet; and that to win out will demand of us a degree of sacrifice, ingenuity, and imagination we have not yet felt called upon to display.

This, in a world divided, is the prospect which looms ahead. Mr. Lippmann, in his second lecture, underscores in telling fashion a consideration which we do not always take sufficiently into account. "It has often been said . . . that America must play the part in the twentieth century which Great Britain played so brilliantly well in the nineteenth century. An American is bound to be very much aware that in one respect the analogy is imperfect. He is bound to wonder whether the United States can re-enact the role of Great Britain when there is no nation which can re-enact the role of the United States. . . . We have to shape our policies with the knowledge that there are no strategic reserves upon which we could draw if our plans miscarried."

At the end Mr. Lippmann directs his attention to one aspect—admittedly a critically important aspect—of the global conflict: "The great issue of policy which now confronts us is how we propose to solve the problem of the partition of Germany and of Europe." Recognizing that there can be no enduring peace until German unity has been restored, he suggests that the restoration of German unity should be one of the avowed objectives of American policy. Quite properly he rejects as unacceptable the conditions set forth by the Soviet government in a note dated March 10, that a united Germany should not join the Atlantic alliance and that it should recognize as permanent the provisional eastern frontiers marked out at Potsdam. "We cannot evacuate Germany," he contends, "if Germany has not become bound by her own sovereign choice and action within a European system."

This, in Mr. Lippmann's view, means first of all a reconciliation between a united Germany and France "so thorough that it can be sealed by a Franco-German alliance within which Germany and France would be bound to concert their foreign policy in Europe." It means that a united Germany, "already allied with France shall . . . negotiate a settlement with Poland which fixes their common frontier. . . ." Mr. Lippmann admits that these conditions are very difficult to meet and that it would take a long time to meet them. Yet is it realistic to think that there is the slightest prospect they can be met at all while the present tension persists? This is a question which only an incorrigible optimist could answer in the affirmative.



Frank Altschul, author of "Let No Wave Engulf Us," is director of the Council on Foreign Relations.

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Our New Revolution

AMERICA IN CRISIS. Edited by Daniel Aaron. New York: Alfred A. Knopf. 363 pp. $4.

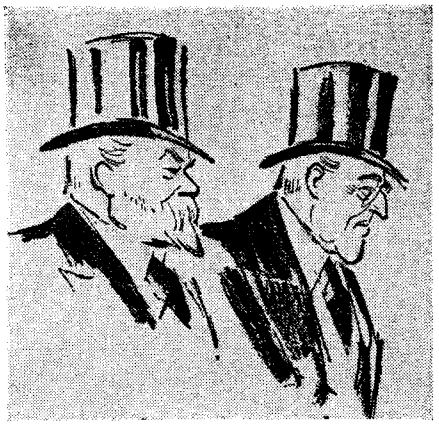
By FOSTER RHEA DULLES

THIS book is a collection of fourteen essays written by as many authors and ably edited by Daniel Aaron. In spite of its title it does not deal with contemporary events, but is concerned with the response of the American people to earlier crises in their history. The project grew out of a series of lectures given at Bennington College in the winter of 1950-51 that were made possible through a grant from the Carnegie Corporation.

In an attempt to give as broad as possible a sampling of past experience, the definition of crisis has been rather widely stretched. There are discussions of the consequences of yellow fever epidemics and of the reaction of the world of art to the Armory Show of 1915, for example, as well as studies of the national response to threats to our peace and security from domestic upheaval or foreign entanglements. This wide diversity in the choice of topics reflects the sound conception that the significant turning points in American history are not necessarily political crises, but it must also be admitted that it tends to deprive the book as a whole of the basic unity that a somewhat different approach might have made possible.

It does not hold together as well as might be hoped also for another and perhaps more important reason. Authors approach their subjects from quite different points of view. Some of them are primarily concerned with the popular response to the events they describe; others are content to give little more than conventional accounts of rather well-known happenings. Nor is there any common standard, although this would perhaps be too much to expect, so far as either original research or fresh interpretation are concerned. The unevenness of the essays detracts from the book's overall effect.

Such general criticism, however, does not apply to many of the individual essays. Perry Miller has contributed a penetrating study—the first in the book—of the impact upon American society of the Great Awakening of the eighteenth century. C. Van Woodward's analysis of the effect of John Brown's raid on both the North and the South is a brilliant reinterpretation. The importance of measures to counteract erosion could hardly be more strongly brought out than in Paul B. Sears's account of dust storms. There is much of interest in Walter H. Hamilton's explanation of why the banks closed in the crisis of the great depression.



—From "The Future in Perspective."

Poincaré and Wilson—"behind a barrage of highminded principles."

Although only three of the essays take up foreign affairs, they stand out both on their own merits and because of their relevancy for the present. In his analysis of the factors making for the imperialist movement at the close of the nineteenth century, Richard Hofstadter has made a valuable contribution to our understanding of that strange phenomenon which signalled America's emergence as a world power. Dexter Perkins discusses with moderation and good sense the reasons for our failure to join the League of Nations in 1919. The disillusioning effect of the Nazi-Soviet pact upon the writers of the 1930's—the final essay in the book—is very interestingly handled by Norman Holmes Pearson.

Even though the theme of response to crisis seems sometimes neglected, the evidence presented in this series of essays by and large does show, as Mr. Aaron suggests in his brief introduction, that while Americans have often reacted impatiently and emotionally on occasions which called for more sober judgment, they have also displayed courage and determination. And such qualities have enabled them to surmount every past threat to their freedom and security. By making this clear, "America in Crisis" has performed a very useful service even though it does not wholly fulfil the promise of its title. The national record it portrays is one which should bolster up a sometimes wavering faith in our ability to meet successfully today's vital challenges to our peace and freedom.

Foster Rhea Dulles is professor of history at Ohio State University and the author of "Labor in America," "Twentieth Century America," and other books.

USA Notes

WILSON IN HIS OWN WORDS: Donald Day's attempt to discover the meaning of Woodrow Wilson's life and career through selections from his papers is scarcely fulfilled by the result, a volume he calls **"Woodrow Wilson's Own Story"** (Little, Brown, $5). On the whole, Mr. Day's editorial comments are neither penetrating nor particularly useful. But this is, nevertheless, a handy collection of public and private statements strung out in chronological order, and thus in a sense is Wilson's own story. For those who have forgotten, or who never knew much about it, it will make interesting reading.

As autobiography, however, it is obviously quite faulty. Here are snatches of the personal correspondence, intimate, warm, enthusiastic, and longing. These are undoubtedly the most appealing sections of the book. Side by side and interlaced run more formal addresses, papers, and messages, which lack all the charm of the letters, however noble they may be in themselves.

It seems too bad that these public pronouncements should occupy so large a place in the final parts of the book. The figure of Wilson seems here to retire behind a barrage of highminded principles and ill-fated exhortations. This was certainly all part of his later story, perhaps the most important part. —JOHN C. CAIRNS.

LABOR AND POLITICS: Five case histories about the impact and methods of the CIO in working with the Democratic Party in the 1950 local, state, and congressional elections are analyzed by Fay Calkins in **"The CIO and the Democratic Party"** (University of Chicago Press, $4).

The author, for the past four years associated with the Industrial Relations Center of the University of Chicago, is research assistant for the National CIO-Political Action Committee and has been in a position to watch how the machinery works. Of the five cases, the unsuccessful Senatorial fight in Ohio against Senator Taft and the successful one in Michigan to elect Governor Williams are the most interesting. In Ohio, PAC built an independent political organization in support of the Democratic candidate Joseph Ferguson. In Michigan, PAC moved right into the Democratic party to take over control, with like-minded groups, and ousted the old-line Democrats. Miss Calkins argues that the problem of the citizen is not to eliminate pressure groups, "but to improve the quality of their competition within his party." —L. L. L. GOLDEN.

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The Saturday Review

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The Election: Must It Be All or Nothing?

THIS is written the day before the election. We report this fact only because it may be pertinent to point out that the topic of this editorial is in no way linked to what our feelings may be once the election returns are in. Our interest in this subject, in fact, was first expressed in these pages more than ten years ago.

What disturbs us is the all-or-nothing aspect of Presidential elections. This flatly contradicts the intent and theory of the Constitution makers.

It is possible that sixty million votes will be cast in the present election. It is further possible that only two million or so of those votes will determine the winner. The winner takes all, as is right in any system of majority rule. But the loser relinquishes all—not necessarily right in a democracy. The winner must represent all the people, but the loser is deprived even of the job of being official spokesman for the defeated party. He does not become leader of the opposition with a voice in Government.

Originally, the Constitution makers intended that the electors would vote only for President. The man receiving the second highest total of votes would become Vice President. This had the advantage of assuring the country that the man who came out second best in the elections not only would have a hand in the Government but would be able to step into the White House in the event of the President's death.

A serious flaw in this method became apparent in 1800 when Jefferson and Burr were tied in the electoral vote and the decision had to be made by the House of Representatives. This resulted in the Twelfth Amendment to the Constitution, which provided that the electors would indicate their Presidential preference and Vice-Presidential preference on separate ballots.

The development of competing political parties has been another departure from the original approach emphasizing men rather than political groupings. Also, the electoral system has given way to popular voting although the states retain their individual electoral strength for tabulation purposes.

In the course of these changes, however, an important principle seems to have suffered. This is the principle that the leader of the opposition be given an official position where he can speak for his party. This principle has worked out well wherever it has been followed, particularly in Great Britain.

We are not urging a reversion to the original Constitutional design under which the defeated candidate would become Vice President. Obviously, the nation must be assured that the policies it has identified with the President will not be abandoned because of accidental Presidential succession. But the least that can be done is to give the defeated candidate a position in the Congress as Senator-at-large. He is the leader of his party and is entitled to a platform and a position in Congress—representing not any state or district but the electorate of his party as a whole.

Surely a man who is deemed worthy by 48 per cent of the voters to occupy the White House is at least entitled to one out of ninety-six votes in the nation's deliberative body. His presence in the Senate would be a happy departure from the all-or-nothing approach to our Presidential elections. This is not to say that the position of Senator-at-large should be considered merely as a consolation prize to the loser; it can be a revitalizing and strengthening factor for the two-party system.

IT would be difficult to think of a Presidential election which could better illustrate the advantages of some such change than the present one. Apart from the importance of the campaign issues is the overriding need for a sense of unity to emerge from the election itself. The clawing and mauling of the past three months couldn't have come at a more inopportune time; but that was part of the inevitable price of free and regular elections. Unless a national sense of purpose emerges from this election, we may not be able to meet the mighty challenges to free government of which free elections are a part.

A further advantage is manifest in the persons of the present candidates. Adlai E. Stevenson had to withdraw as candidate for Governor of Illinois in order to campaign for the Presidency. In the event he is defeated for the Presidency, the nation should not be deprived of his high abilities in some responsible official position. Similarly, Dwight D. Eisenhower, who resigned from the Army, has contributed too heavily to the national safety in the past not to have an official voice in Government. In the present case, it is to be expected that the successful candidate would recognize the importance to the nation of utilizing the services of his defeated opponent; but the long-range interests of the nation would be better served perhaps if the position of the losing candidate were to be fixed by law.

It may be argued that establishing the position of Senator-at-large would deprive the Vice President of the privilege of breaking a tie vote, since the full complement of the Senate would then be an odd number. Even allowing for this possible complication, it does not seem to us sufficiently important to offset the multiple advantages that might accrue to our political system through better balanced representation. —N. C.

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LETTERS TO THE EDITOR

New Slant on "The Old Man"

▶ Mr. Pratt is wrong when he charges Professor Baker with being symbol-minded [LETTERS, *SR* Sept. 27]. "The Old Man and the Sea" is lousy with allegory, but an assistant professor can see it even better than a full professor.

The Old Man is the college teacher. The eighty-four days without a fish is the dry spell between the June and September paychecks. The boy is a dual symbol: as furnisher of food before the Old Man sets out he is the local grocer carrying the teacher on credit; when the Old Man wishes he were in the boat to help, he is the assistant the teacher hasn't got to grade papers. The fish is security in a large sense, the September paycheck in particular. The teacher captures the paycheck just as he goes blind (like the Old Man) from correcting papers. The check is an ephemeral triumph. At once come the loan sharks, the landlord, the grocer, the dairy, the gas and electric companies; and the teacher is left with the skeleton—the dry little pile of receipted bills and cancelled checks. The ignorant tourists who mistake the skeleton are the Public—the taxpayers, the legislators, and the regents. ("He only teaches fifteen hours a week for nine months; he ought to be thankful for his $3,500.") Other symbols like the Old Man's newspaper mattress, his lack of a motor boat and radio, are too obvious for comment. There is only one discrepancy: the teacher is not bored with eating.

SHERWOOD CUMMINGS.
Vermillion, S. Dak.

Jaundice

▶ RICHARD L. NEUBERGER'S review of "John Colter" by Burton Harris [*SR* Sept. 13] induced me to order a copy, but the wording of the last sentence made me shudder to see you making a mistake that is heard almost daily in the medical profession.

"Yellow jaundice" is redundant, for jaundice itself describes a yellowness of the skin and eyes. There is no such thing as blue jaundice or pink jaundice.

Jaundice is a symptom from which no one expires. Some disease caused the jaundice and that disease killed him—not jaundice.

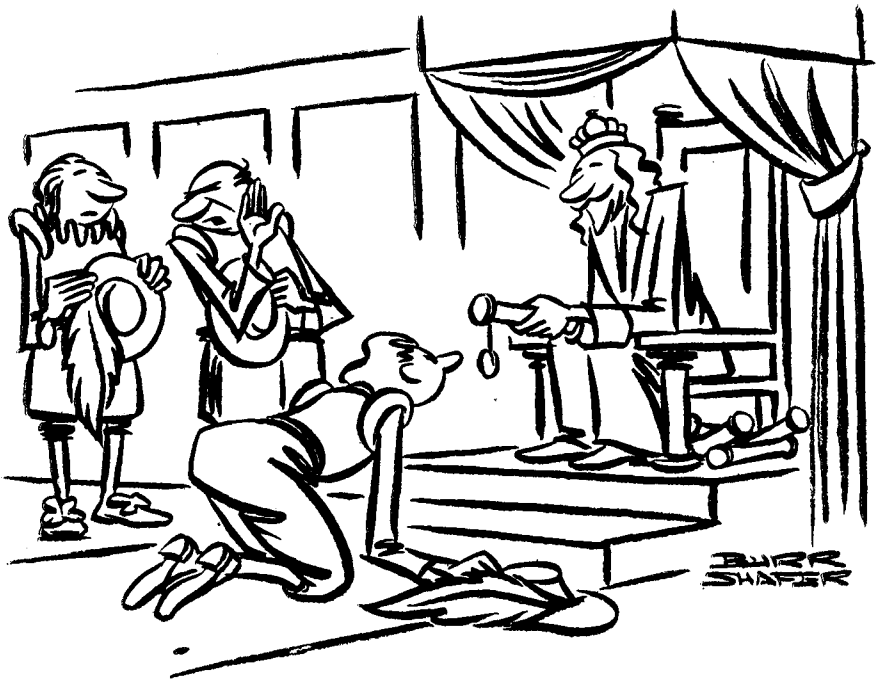
But even the medical profession can make mistakes: there was the physician who said he treated a patient for the symptom of jaundice for almost a year until the patient told him that he was Chinese.

MARVIN L. THOMPSON, M.D.
Berlin, N. Y.

In Defense of FDR

▶ To CHARLES H. NEWMAN, who asks your reviewer of Hoover's "Memoirs" and your readers whether or not Roosevelt was a radical [LETTERS, *SR* Oct. 18], the answer is, "Yes, but." Roosevelt's changes in law were radical, but not as radical as they might have been if he had wished. To Mr. Newman's question about Roosevelt using Fascist methods, the answer is, "No." If he cannot distingush between the methods of Hitler and the methods of Roosevelt, one can easily understand why he thinks Hoover is objective.

DAVID W. MATHEWS.
Macedonia, O.



THROUGH HISTORY WITH J. WESLEY SMITH
"Be careful on these land grants. I've heard he's trying to stick you with New Jersey."

Peerless Leader

▶ PLEASE ALLOW ME to answer Mr. Charles H. Newman's rhetorical question: "Is it so strange that the New Deal should be labeled 'radical' or be coupled at times with the terms Fascism, Socialism, and Communism?"

YES! It is passing strange and utterly untrue. Mr. Roosevelt and the New Deal are purely humanitarian, and Mr. Roosevelt will go down in history as a humanist. No President since Lincoln will go down in history except Roosevelt, more loved by so many Americans. Can that be said of any Fascist, Communist, or Socialist?

Probably this thought came to many of us as it did to me: "He thought of us, the average person, and did what he could for us. As well as my forty-four hour government work I'll do what volunteer work I can to show my gratitude and help win the war."

As an Army officer's wife I lived through four regimes in Washington, shaking hands with Wilson, Coolidge, Harding, and Hoover at White House receptions. They never gave me the sense of belonging and serving my country that Roosevelt did. I am not alone. Thousands of Americans have that same glow of memory in their hearts, and all the petty sniping will never change it.

WINIFRED CULLUM.
Rhinebeck, N. Y.

Rights or Magnanimity?

▶ HARRISON SMITH'S EDITORIAL on "The Equilibrium of Freedom" [*SR* Oct. 25] seems to accept with approval Eugene Lyons's statement that persons named as Communists are still at large and some are teaching in schools. Why should they not be at large? Mr. Smith impliedly feels that this is evidence of magnanimity. By so doing he goes along with those who feel that an accusation of Communism is proof of guilt. That is what those who believe in the principle of presumption of innocence have been fighting. It is disturbing to see that Mr. Smith accepts such a concept.

It should be observed that most of these charges come from ex-Communists, which I admit is probably the only available source. Without corroboration should we take the word of the accomplice without anything further? Yet the same people insist that Communists should not be believed. Does this mean that we must swallow what an ex-Communist now says?

Are writers still free? Forget not a certain Senator's threat to appeal to advertisers to withhold their patronage from *Time* magazine. How long could a magazine last if that is effective?

Surely Mr. Smith does not go along with McCarthy and "Red Channels"!

NORMAN M. BEHR.
New York, N. Y.

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Writers & Writing.

People like to read about people —which makes biographies, memoirs, and letters a matter of constant interest. This week's assortment of personalia provides a gourmet's variety by and about literary people. A literary light of another generation, Ralph Waldo Emerson, once commented: "Talent alone cannot make a writer. There must be a man behind the book." The truth of this becomes clear on glancing at the roster of writers with which our reviewers concern themselves: Stephen Crane, Sean O'Casey, Sinclair Lewis, Edna St. Vincent Millay, Edmund Wilson, John Mason Brown. The letters of Sinclair Lewis written between 1919 and 1930, edited by Harrison Smith, who was a friend of the late writer, reveal a provocative personality in the flamboyant rise "From Main Street to Stockholm" (below). Other turbulent and barbed careers are reflected in O'Casey's autobiographical "Rose and Crown" (page 25) and "The Letters of Edna St. Vincent Millay" (page 26).

A Puritan for All

FROM MAIN STREET TO STOCKHOLM: Letters of Sinclair Lewis 1919–1930. Edited by Harrison Smith. New York: Harcourt, Brace & Co. 307 pp. $5.

By MAXWELL GEISMAR

THIS volume of Sinclair Lewis's letters, interesting and illuminating in many ways, deals with the first decade of his literary career. They are letters to his publisher, Harcourt, Brace. But Lewis's relationship with this firm was so close—not only with Alfred Harcourt but with Donald Brace, Harrison Smith, and other members of the house—that they are also very personal and, as it were, even family letters. They throw a strong light, and I must add at times a rather curious light, upon the writer and his work.

It was the period of Lewis's beginnings, and of his greatest success: "Main Street," "Babbitt," "Arrowsmith" and "Elmer Gantry." These books brought the literary revolt of the 1920's into the popular mind in a way that no other writer of the period had succeeded in doing; in this sense too they were a culmination of the realistic movement in our literature which had started a quarter of a century before with "Maggie," "McTeague," and "Sister Carrie." Yet our first impression of Lewis himself—in the letters at least—is that he was only concerned with publicity and advertising campaigns. He objected to the ads for "Free Air," his romance of the automobile, because they did not stress that it had "the dignity of realism." He wanted to put signs about the novel on every garage in America.

He was imbued surely with that native conviction that the machine would construct a new highway to paradise. After Lindbergh's flight—and after he had written his serious books—he remembered another early novel about airplanes and cabled from Paris: "Why don't Grosset start intensive campaign Trail Hawk which is really story Lindbergh. Can hook up with fact we born forty miles apart." Indeed, when "Main Street" first began to catch on with the popular audience, Lewis seemed to go absolutely berserk with ideas—gags, angles, stunts—for pushing the novel along even faster. What one misses in the early sections of the letters is the sense of Lewis's position as a writer, or even perhaps as a human being. There are few moments of reflection; of his dealings with other people, or other books, there is almost nothing except enthusiasm or rejection. "Since writing you the most interesting person I've met has been Rebecca West. If she proves not to be too tied up to Century, I may try to pinch her off. Same with Norman Angell."

All the same, the letters are filled with fascinating side-lights and glimpses of the artist who was hidden away beneath all this. One notices the early titles for "Babbitt," which was originally to be called "Burgess" or "Fitch"; while "Elmer Gantry" was at first titled "Rev. Bloor." There is a delicate episode with Paul de Kruif who wanted a more direct acknowledgment for his work on "Arrowsmith." Lewis was hurt by this, and could not perhaps quite understand it. "Edna St. Vincent Millay is here, and I'm trying to decide whether, as an agent of the firm, I want to tie her up with a contract," he wrote from Rome later. "Her poetry is splendid, and much worth having, and she is planning a novel. But the devil of it is that she quite definitely plans to make this a novel that would be sure to be suppressed—and she wants enough advance to live on for four months while writing it!"

For a moment the two poles of the literary movement in the 1920's met and touched—there were sparks—and yet *this*, I think, somewhere in those buried depths, Lewis could understand. The statements on his rejection of both the National Institute of Arts and Letters and the Pulitizer Prize award were admirable, as was his Nobel Prize address. There was something appealing—something of the older village atheist and dissenter in our tradition—in the spectacle of a Lewis who defied God to strike him dead while he was writing "Elmer Gantry"—even though the Lord refused the challenge. There are very touching letters about the separation from his first wife, Grace Hegger Lewis; her own eloquent letters of despair are here, too. When Lewis first met Dorothy Thompson in Berlin, he noted that "I haven't had and, what is more curious, haven't wanted a drop of whiskey, gin, rum, brandy . . . for a long time now." He hoped he was going to be able to save money and live less expensively in his new life. Within a few months, fixing over their Vermont farm house, he was broke.

The rupture with Harcourt after the Nobel Prize comes as another one of the unexpected twists in the narrative: unexpected, distressing, and yet, quite logical. For the small-town world of Babbittry whose unique historical voice Lewis had been (this narrow, shadowy world which its petty potentates of commerce thought was the only world) had already disappeared from the center of the historical scene. The 1930's and 1940's were the beginning of a new epoch, where Lewis was never again to feel quite at home. But meanwhile he had made the bustling phantoms of Zenith immortal.

Maxwell Geismar is author of "Writers in Crisis" and "The Last of the Provincials." The third volume of this series, under the general heading of "The Novel in America," deals with the early realists of the 1900's.

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A Swift Knife

THE SHORES OF LIGHT. By Edmund Wilson. New York: Farrar, Straus & Young. 814 *pp.* $6.50.

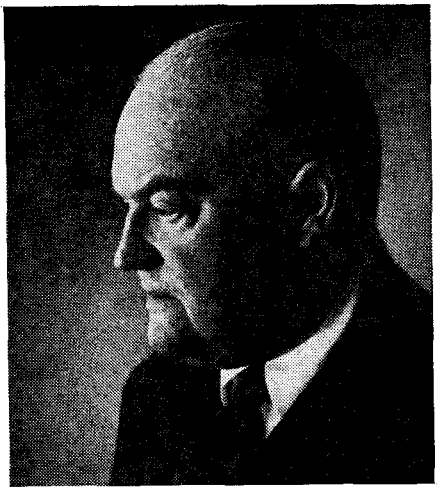
By W. T. Scott

EDMUND WILSON has assembled another portly volume of literary chronicle, this time of the decades of the Twenties and Thirties, to stand beside his "Classics and Commercials" of the Forties. "The Shores of Light," as he points out in a brief foreword, "has turned into something rather different" from a straight companion volume in that he has expanded the focus of his intention. He has collected not only literary essays and reviews but also "dialogues, jeux d'esprit, satires, short sketches, and personal letters . . . to contribute to a general picture of the culture of a recklessly unspecialized era, when minds and imaginations were exploring in all directions."

"Contribute" is the careful verb which forbids the objection that this panorama of the period is spotty. The articles concern people and tendencies interesting to Mr. Wilson and about which he happened to write. Thus, there are two chapters on Houdini but none at all on Aimee Semple McPherson, Franklin D. Roosevelt, or William Faulkner. Objection may be made, though, to certain inclusions. There are essays here on Byron, Lewis Carroll, Dostoievsky, Samuel Butler, one or two others, which Mr. Wilson happened to publish during the Twenties and Thirties; they are distinguished and valuable, as Mr. Wilson's criticism is always distinguished and valuable, but they do not really contribute to a memoir of the intellectual atmosphere of the two decades.

Mr. Wilson is, as a good critic must be, a thoroughly literary fellow. Note, for example, what he remarks in a glance at the 1890's: "The happenings and habits of the era—the Bowery, the Cuban War, Clyde Fitch and Lillian Russell, the debaucheries of the Haymarket and the racing days on the Jersey coast—though they may have for us a charm of memory, do not usually wear for us the aspect of having been in themselves enchanting; but they take on a certain literary glamor when we watch them through Stephen Crane's eyes."

Criticism itself also can call up an enchantment and glamor, especially—granting its intelligence—if it is, like these chapters, contemporary. Here again is the stir of Ring Lardner's



Edmund Wilson—"our best critic."

short stories, O'Neill's early plays, and Hemingway's emergence.

As to the gaudier decade, the Twenties, Mr. Wilson is nowhere more admirable than in a chapter called "The All-Star Literary Vaudeville" for here, writing in 1926, he says what is true but too often ignored amidst the glamorous enchantment—that much of the excited writing came, really, to little or nothing. Gertrude Stein, Sherwood Anderson, Hemingway, Lardner impress him midway in that decade, but he inclines correctly to dismiss a lot of overrated half-gods. Yet he finds both Robert Frost and Willa Cather "dull."

And here, I think, we encounter an instance among many of Edmund Wilson's one lamentable defect as critic: his uneasy grudge on contemporary poetry. This may seem an odd thing to say of one who has written so superbly of such as Yeats and Joyce, yet the reiterant fact is Mr. Wilson dislikes most twentieth-century verse and prefers to dismiss it by theorizing it should not exist. The giveaway is—and here he is amusingly like Mencken and Poe before him—that he is really happy with the traditional lyricism of certain women poets of his time. And by this I intend no crack at his lengthy personal memoir of Edna St. Vincent Millay; it, and the memoir of Christian Gauss, and a reminiscence of a weekend party at F. Scott Fitzgerald's, all recently written pieces, are among the most memorable contributions this book makes.

He is, take him all-round, our best critic. His standards are high but not narrow. He is serious, but (O, rare!) he writes well. He brings together wide reading and intelligence. He writes to inform and entertain: to illumine. Compared to "Axel's Castle" and "The Wound and the Bow," "The Shores of Light" is in its nature minor work; its attempts are slighter.

W. T. Scott was formerly literary editor of the Providence Journal.

Near the Enemy

ROSE AND CROWN. By Sean O'Casey, New York: The Macmillan Co. 322 *pp.* $4.75.

By Maurice Valency

"ROSE and Crown," the fifth volume of Sean O'Casey's experiment in autobiography, carries the reader—if that is the proper phrase—from about the year 1926, when O'Casey first came to London after the Abbey Theatre production of "The Plough and the Stars," to the time when he returned to England after the successful Broadway run of "Within the Gates." The span of time may be readily ascertained by reference to any biographical sketch of Sean O'Casey. But it would be an error to assume that one can arrive at this figure with the help of "Rose and Crown." The order of this work is not chronological; if anything, it is topographical. What is intended, evidently, is not a chronicle of the life of O'Casey, but a guided tour of the world of O'Casey or, better still, of the Stations of O'Casey.

As time is not of the essence in this enterprise, the movement of the narrative is engagingly abstruse, back and forth and up and down and sideways; but the effect is rather wonderful. Out of the narrative void, misty with rhetoric, from time to time dark masses loom, sometimes sharply close at hand, sometimes dim in the distance, huge craft and small—Pinero, Shaw and Mrs. Shaw, Stanley Baldwin, Chesterton, Ramsey MacDonald, a negro waiter, the Statue of Liberty, George Jean Nathan. Above all shines Yeats, now visible, now temporarily obscured, an ever-fixed star whose worth's unknown although his height be taken. But in the end, even Yeats snuffs out, and there remains only O'Casey, still magnificently eloquent, while with his free hand he shoos along the Marching People toward the East where the red dawn is breaking.

The actual events of this biography are not in themselves difficult to deduce from the text. The playwright comes to London in his early forties, he meets an assortment of reviewers and other literary pundits, then he is plunged into the memorable fuss with Lady Gregory over the production of "The Silver Tassie." Meanwhile he marries a charming young actress, leases a house with bad plumbing, has a son, moves out of his house for lack of funds, and lands in a deceitful cot-

Maurice Valency is professor of drama at Columbia University.

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tage in Chalfont St. Giles. It is hard to locate him at the next remove, but before long we find him aboard a liner bound for New York, where he shuttles about feverishly, helping his publicity man to sell tickets for "Within the Gates." And at last he departs, "with an Irish blessing to America's people," once more for the land of the Rose and the Crown.

But these incidents, in general, have little interest for the author in themselves alone. Each is a jumping-off place for reflection, demonstration, vituperation, or rhapsody. Not much happens, but this is a very busy book. There are friends everywhere to compliment throughout time and space, enemies to harry, old scores to settle, arguments to make. There is the unremitting battle with the clergy to carry on, and the Irish war, and above all the class struggle. And O'Casey is garrulous. He has the inexorable flow of language of the lover of words. He enjoys the richness of words, their flexibility, their mischievousness. He turns them this way and that, weaving them and braiding them, making them shimmer. Like Eliot, he is obsessed with tags; like Joyce, he is hounded by sounds. Palpably, both have influenced him; but his God-given sense of caricature and his Irish sense of mimicry are his own, and his style is unique in our time.

The sum total is a self-portrait of extraordinary vigor. O'Casey writes of O'Casey in the third person. He observes the trajectory of O'Casey with surprise, the practised eye of the dramatist following the action of his protagonist with all the interest of a mother observing the progress of an only son. With justifiable pride, but not without suspicion, he sees O'Casey circling inevitably out of the world of the lowly into the sphere of the great, but it is clear to him that he is not and never will be cozy in either world. It is perhaps a bit funny, but there is something vastly pathetic about this first-class passenger whose conscience drives him below decks to visit the steerage so that he may assure himself that even amid the plushy decor of a transatlantic liner, passage prepaid, social injustice exists.

"Rose and Crown" will not find a place, I think, among the great works of self-revelation, nor even among the great works of Sean O'Casey, but I think it will be read with interest and wonder now and in the years to come. For out of this opulent prose emerges a truly unforgettable portrait, which superposed upon the sketches of the preceding volumes, rounds out a personality which will certainly not please everyone, but is most poignantly of our time.

Yankee Prophetess

THE LETTERS OF EDNA ST. VINCENT MILLAY. Edited by Allan Ross Macdougall. New York: Harper & Bros. 384 pp. $5.

By Babette Deutsch

DEAR Edna St. Vincent Millay (even your name is a lyric line!):

Here is a letter that, alas! you will not have to answer. You hated writing letters. Which is odd, because those you wrote were as witty and tender as your verse. The proof is here in the selection that your friend "li'l Alling" has made from those not lost. I miss most your exchanges with Elinor Wylie (referred to in a note as "Miss" Wylie). But there is the savagely indignant epistle you wrote in her defense against more than one set of fusty-minded literati. And there is the tribute, the more touching for its simplicity, that you sent to Bill Benét when she died.

Another poet once said that letters felt to her "like immortality" because they were "the mind alone, without corporeal friend." But the corporeal friend is vividly present in your scribblings about parties and persons, stomach-aches and heartaches, life in the Village, in the garden, and by the sea, the joys and pangs of fame, housekeeping and travel, and money, money, money, its having and its lack. These letters are you, flippant and petulant and passionate, generous and irresponsible, so exquisitely sensitive and again, O again as blind as Polyphemus after Ulysses struck him. Your friends and lovers are here, too, inevitably and interestingly, as are your publishers, whom you were lucky in counting among your kindest friends.

Many pages offer your contemporaries the pleasure of recognition. Sometimes recognition tastes bitter, as in the letters about Sacco and Vanzetti, whom, with the rest of us, you did your vain best to save from judicial murder. The notes about the case might have been more explicit for a generation ignorant of that tragedy.

Of course I grinned (what fellow-poet won't?) over your liking the polite personal letter of rejection from a famous periodical, "Though," you went on, "they are publishing every day things that I could have written with one hand tied behind me—(preferably my left hand!)." And how I sympathized with you over the editor who said that he wanted certain of your poems for his magazine, "but that there were several obscurities in them that I'll have to clear up a bit, and as some of the obscurities happen to be the best things in them, I sent them off just as they were" elsewhere.

—*Francisca Bolles.*

Edna St.-V. Millay—"no dope."

You should have been more discerning about the obscurities of the masters. When you sprang into fame with "Renascence," Arthur Davison Ficke (of all people!) asked you if you got a line from a book. "I'll slap your face," you retorted. "I never got anything from a book. I see things with my own eyes just as if they were the first eyes that ever saw, and then I set about to tell, as best I can, just what I see."

It was the artist speaking when, on your first Channel crossing, you refused all remedies for seasickness. You "wanted every bit of the experience and no dope." But how then, when you wrote propagandist verse, could you fail to realize that what you yourself properly called "acres of bad poetry" (though God help anyone else who said the same!) was dope of another sort? You were silly about that bad poetry, and you were almost equally silly about the Pound controversy. You knew as well as anybody, and said so magnificently when Elinor was under attack, that a poet's only duty is to his craft. Whoever sees things with his own eyes and tells as best he can exactly what he sees, if he is truly a poet, serves the truth by which we live. You forgot this when you were hard pressed. And I get angry about it. But then I remember the honeyed sops that you threw to Cerberus on your way to meet him. And the salty ones. Here are more. Perhaps Emily Dickinson was right. Letters do feel a little bit like immortality.

Babette Deutsch has written poetry, novels, and criticism. Her most recent book is "Poetry In Our Time."

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Easy Essays

AS THEY APPEAR. By John Mason Brown. New York: McGraw-Hill Book Co. 258 pp. $3.75.

By David McCord

IN a small town in southern Oregon, known to me when both the town and I were young, I went occasionally to see the flickers. They weren't much more than that. About the only film I remember was a sneak preview of Hopalong Cassidy. It was a very short short. In the end, the unnamed Hopalong was thrown from his unnamed cayuse. There was nothing remarkable in that. But the town soon knew that a local Indian (probably a Cayuse) kept returning to the nickelodeon night after night. He said, when queried, that he thought the cowboy was a good rider, and he hoped pretty soon to see him stay on.

I apply this comely story to my approach to a new book by John Mason Brown. It is a very human application. I look first to see if something in life or letters has thrown him, but nothing ever has. As if I did not know it! He can ride anything from an unbroken verb to a poltergeist pun, let alone the world as it is; and today the flying JMB is a brand recognized and respected from Shaw Gulch to Hazlitt Four-Corners. Let us inspect the present roundup.

Part of the charm of Mr. Brown's writing is that his headlong style remains a stimulating combination of the quiet reflective essay and straight newsburst reporting. Mr. Brown is more the born journalist than essayist, if you care to resolve the two components and examine them. At the same time, his approach to a subject or theme is so fresh and enthusiastic, his glance so sharp, and his literary background so catholic and allusive, that the essay comes through as the distinctive dominating element. It would be wrong to say that Mr. Brown addresses himself to a subject. He addresses himself to a target. Trajectory and velocity are high. The reader in his arm chair is jet propelled. Yet in the end there is neither an explosion on the one hand or a crash landing on the other. It is rather as if a satisfactory mutual destination were reached, with all parties safe and perhaps a little saner.

In some respects the present collection of Mr. Brown's contributions offers the best view we have had of his enormous vitality and many-sided interests: the theatre, Shaw, Shakespeare, the essay, education, children, reading, criticism, people, wit, philosophy, ideas, and everybody's war and peace. For me there are two things lacking: relative poetry and art. I may be wrong; but I think Mr. Brown has small interest in the lyric. So be it. Sir Max Beerbohm, great stylist that he is, seems to have got on incredibly well without poetry, which he almost never quotes, and which he must read, if at all, in secret. As to visual art, Mr. Brown is uncommonly skilful at sketching scenes by indirection. Witness the remarkable instance of Alfred Lunt as a lighter of candles. And I think he could use the brush when the brush seems called for; but he doesn't. "Authors cannot subpoena genius," he says with his own sweet genius for phrase. But neither can they subpoena poetry, else he would not carelessly have spoken of "the Met's huge stage," or penned phrases like "edifices of sand," or failed now and then to mend his cast when the current of his vigorous prose is running a little too strong. I say all this in minor criticism simply because I cherish his Elian service to the essay.

A dramatic critic attains his pejority quicker than most of us. Mr. Brown was a natural to join that small company of critics who are always looking for the kill. That he never did is to his everlasting credit. "Criticism," he says in this book, "is usually bound to have its reservations in the midst of praise and to recognize that merits can exist along with faults." Mr. Brown looks at a play or a book or a man from all possible angles. If the north view is bad, the southwest may still be good.

That is why, when he comes to the matter of Dr. Edith Sitwell's recital of scenes from "Macbeth," he can say that "Shakespeare was murdered along with Duncan and Banquo" and leave no doubt in his reader's mind that this is no wisecrack but his considered and fair opinion. No man could agree with all his opinions. Mr. Brown in his own squatter's right is something of a New World Shavian. "Socrates Without Plato" is one of his chapter titles; "Brown Without Shaw" is a chapter as yet unwritten. No praise is too great for most of the drawings by the macabre Charles Addams; but when Mr. Brown similarly applauds a juvenile delinquent who collects such public signs as "STOP—Bridge Out," "Dangerous Undertow," "Keep Clear—High Voltage," my last few hackles rise. Why, I ask, is this critic so disarming?

Of John Mason Brown, a great many of us can always take more.

The Still Master

STEPHEN CRANE: An Omnibus. Edited by Robert Wooster Stallman. New York: Alfred A. Knopf. 703 pp. $5.

By Albert J. Guerard

THE spectacle of early success and dramatic ruin is attractive to the sentimentalist. Hence Stephen Crane, like Scott Fitzgerald, has invited much romantic biography but little serious criticism. The present very handsome volume—containing the best of Crane's work and some 50,000 words of bristling commentary by Robert W. Stallman—may well provoke the critical attention long overdue. It is one of Mr. Stallman's established virtues that he leaves no reader indifferent. He sends one back to the texts one had no intention of rereading—perhaps puzzled, perhaps angry, but in any event interested.

The essential texts are here: "The Red Badge of Courage" (with a few manuscript variants not published before in America), "Maggie," "The Open Boat," and those two astonishing "Western" stories—"The Blue Hotel" and "The Bride Comes to Yellow Sky." It is on these Crane must rest his case—whether as a realist with symbolic overtones or as the most economical of the naturalists, and most strikingly as a "writer's writer" who yet has considerable popular appeal. But Mr. Stallman collects much else that is worth having: the novelette "George's Mother," seven short stories or sketches, a few pieces of Crane's own reporting, the factual background for "The Open Boat," a sheaf of poems and unpublished letters, a useful bibliography.

Crane's output during his decade of writing was very uneven, and it takes an historian's charity to include "An Experiment in Misery" in anyone's "best." Still, Mr. Stallman's principles are the right ones: attention to the work and not the man, and only the best of the work. From that best we are bound to construct each our own version of Crane, this very important "ancestor." What I find is a deep and genuine inwardness combined with an unobsessed and highly-energized interest in life itself, plain, unregenerate life—a less intellectual Conrad crossed with a more economical

(*Continued on page 33*)

Albert J. Guerard, whose latest novel is "Night Journey," is professor of literature at Harvard University.

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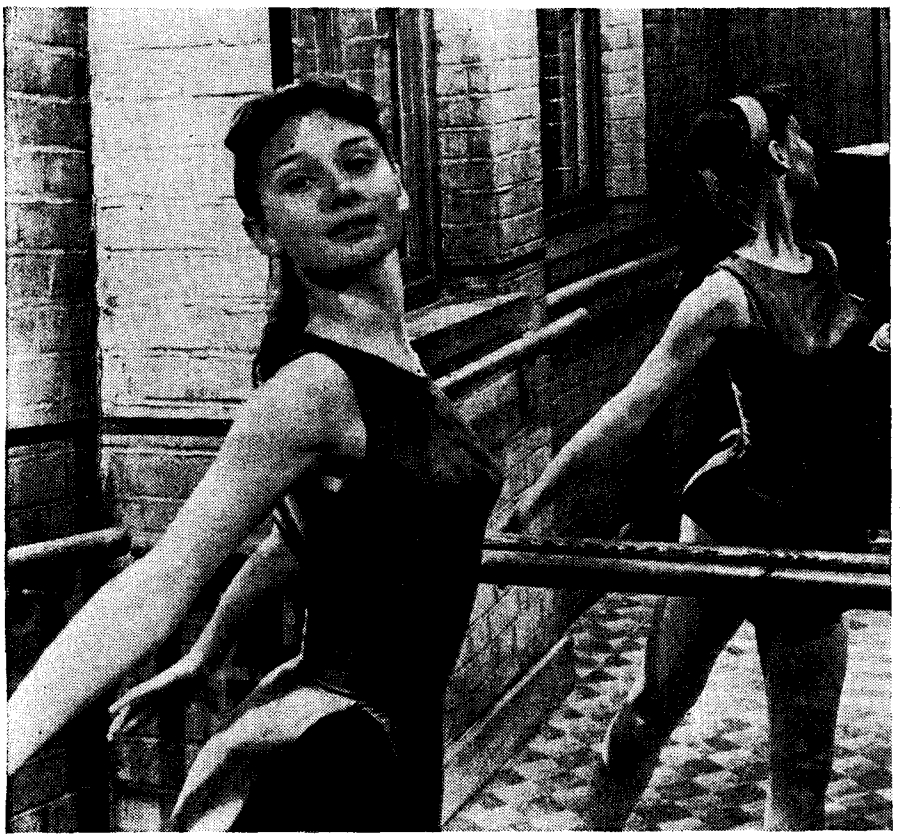
Broadway Postscript

STARS WHO DANCED



—*From "Secret People."*

"Gigi's" Audrey Hepburn—"Madame Rambert would give us a good rap."

THERE is a common myth that young men and women with no other assets except a pleasant personality and a passion to go on the stage can, in the wonderful world of show business, become stars overnight. Without denying the possibility of an occasional fluke, the truth is that 95 per cent of the cases in which this miracle seems to have occurred are actually people with very thorough training who have just never been fortunate enough to work their way up the ladder slowly. Two performers who have seemed to arrive overnight are Audrey Hepburn, whose first acting role in "Gigi" made her an immediate star last season, and Robert Helpmann, who keeps popping up in leading roles without ever having played small ones.

Miss Hepburn, now playing "Gigi" in Chicago, and Mr. Helpmann, currently supporting another Hepburn in "The Millionairess," recently got together with this writer to discuss how, in reality, one kind of very arduous training, the ballet, was responsible for much of the quick success they enjoyed when they made the jump into the legitimate theatre.

Said the vital young actress with the chopped haircut: "Ballet is the most completely exhausting thing I have ever done, but if I hadn't been used to pushing myself that hard, I could never have managed the tremendous amount of work necessary to learn in three weeks how to play a leading role in my first real acting job."

Mr. Helpmann smiled, perhaps more in anticipation of a middle-age free of the rigors that go with dancing than in retrospect of a career that is already a legend. "Ballet," he acknowledged, "is exhausting, because you're working with the full extent of your body. When we point, our finger snaps out like a jackknife because our muscles are trained that way. I remember one day when I was playing in the Cleopatra plays with Olivier, I caught Larry flexing his fingers against the side of a chair. He said to me 'I wish I could point straight out, the way you ballet people do'."

"Yes," chimed in Miss Hepburn, "our director, Raymond Rouleau, used to be very amused at the way I stood with my toes pointing out and my legs stiff whenever I'd lean down to pick something up." She jumped up and demonstrated the bending action, adding, "I wasn't conscious of doing it. It just came automatically."

Having movement come automatically is a great help to actors, because it allows them to concentrate on the vocal part of their work. This was particularly so in Miss Hepburn's case because of her meager acting experience. While she started her ballet training at the age of twelve, she had to spend her formative years in Occupied Belgium away from the English-speaking stage. Her health weakened and her adolescence lost, Miss Hepburn shifted immediately after the war to more lucrative musical comedy and cabaret dancing and finally into the cinema where Colette, the author of "Gigi," saw her and recommended her for the title role.

Mr. Helpmann, on the other hand, was fortunate enough not to have his training period interrupted. He began his ballet training in Australia at the age of fourteen. By the time he joined Sadler's Wells Ballet School in 1932, he had already studied with Novikov, Pavlova's partner, and with Karsavina, the master of the mime. Helpmann rose rapidly to leading dancer with Sadler's Wells and created six dramatic ballets for them. These included Milton's "Comus," Shakespeare's "Hamlet," and an original titled "Miracle in the Gorbals." He was thus more mature and theatre-wise by the time he jumped into playing "Hamlet" at Stratford. In his "Hamlet" he "choreographed" for himself a backward fall down a flight of steps in the ghost scene.

"That's another advantage of modern ballet training," explains Helpmann. "We learn to relax completely, which permits us to take stage falls without getting hurt. In 'The Millionairess' Cyril Ritchard, who used to be half of a celebrated dance team, has to be thrown around by Kate, and it would have taken weeks of training if a non-dancer were in the role. The ability to relax is particularly important in Shaw, because there are all those long speeches where you have to stand and listen without moving. The ordinary actor can't possibly prevent himself from doing some little thing which slightly distracts the audience's attention from the speaker. I remember that in 'Caesar and Cleopatra' we were all wearing sandals and I would notice that just before it came their turn to speak the toes of some of the actors would occasionally arch and curl up. I thought I'd discovered something

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until Olivier told me that Ellen von Volkenberg had a whole theory of acting based on foot relaxation."

"I suppose," said Miss Hepburn holding her hand across her chin in a thoughtful pose, "that we do a lot of technical things out of good habit. When we relax we never get sloppy. In my case that's simply because when my ballet teacher, Madame Rambert, would catch us folding our arms or slouching our shoulders she'd give us a good rap across the knuckles with a stick. Another thing, dancers learn to feel when their posture is not graceful." The actress jumped up and assumed a series of stances. "This is wrong . . . and this is wrong . . . but this is right."

Mr. Helpmann grinned and joined the demonstration. "Have you ever seen actors, and good ones, too, being given a simple move by a director? They stop, puzzle a bit, and say, 'Now let's see. First I step here . . . and then here . . . and watch out that I don't hit the table . . . no . . . let me try it again.' Ballet people don't have that trouble!"

THE two ex-dancers broke into laughter, and it was obvious that if Mr. Hurok had been on the spot with a contract, they would be back doing "Giselle" within a fortnight.

Actually the reason they have both renounced their hard-learned dancing art is that Miss Hepburn, at twenty-two, thinks she would be too old before she could make up for time lost during the war and become a principal dancer, and Mr. Helpmann, at forty-two, feels too old to continue in strenuous leading roles at Sadler's Wells. In addition there is a cleavage between ballet thinking and theatre thinking. Unless everyone in the cast of a play is ballet-trained, actors like Hepburn and Helpmann have to curb some of their natural impulses.

—From "The Millionairess."

Robert Helpmann—"'jack-in-the-box.'"

"In Antony and Cleopatra I used to get up from the table at the same time as Larry," continued Mr. Helpmann, "but I had to fight my ballet training or else I'd have looked like a jack-in-the-box. In ballet getting up is one movement. For actors it is divided into three separate moves."

"Yes," reflected Miss Hepburn, "and the actors frequently have the laugh on us. One night in 'Gigi' I was jumping off a chair and I fell right on my bottom. The audience applauded, but the cast still kids me about it."

"Another thing," added Mr. Helpmann, "I know of only one actress who approaches a line of dialogue the way a dancer goes at doing a pirouette. That's Lynn Fontanne. It's amazing how she'll try each line twenty different ways. However, with most of us acting has to be intuitive."

Intuitive or not, there is no question but that their technical dance training has been most helpful, as it was with that great intuitive performer, the late Gertrude Lawrence. In fact Miss Lawrence and Miss Hepburn met a year ago and at that time Miss Lawrence expressed the wish that if ever a film was to be made of her life, she wanted Miss Hepburn to play the part.

The recognition by a dying star of one who was just emerging was, of course, also intuitive. But behind the intuition was the respect for hard technical work which makes for constant brilliance. This, perhaps, is the difference between fixed stars and stray comets.

* * *

FROM the day Carmen Jones received her naturalization papers so easily here some nine years ago, it was perhaps inevitable that Aida Brown would ask to be put on the quota. Unfortunately, the transfer from ancient Egypt by way of Verdi's Italy to our own Confederate South proved an uncomfortable comedown for that exotic lady, even though Lemuel Ayers outdid himself to provide her with rich and colorful surroundings.

"My Darlin' Aida" did round up capable actress-singers in Dorothy Sarnoff, who played Jessica (Amneris in the opera), and Elaine Malbin in the title role. Howard Jarratt as Raymond Demarest (Rhadames in the opera) suffers from having the conflict between love and patriotism complicated by the highly charged element of social consciousness. Olive Moorefield, as one of the maids, shows herself as a promising newcomer with a flair for sarcastic comedy.

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bored hard, but all their efforts cannot put "Aida" together again.

THE first half of "Pirates of Penzance," as presented by the S. M. Chartock Company, is delightful satire on the man of ridiculously high principle. When the noble pirate apprentice throws his old nurse on the ground for "having deceived him" by overestimating her own pulchritude, the audience is getting a taste of the rare comic mordacity that will keep Gilbert & Sullivan alive despite the fading effectiveness of these librettos.

In these sequences Robert Rounseville, Ella Halman, and Joseph Macaulay demonstrate that they are first-class members of an effective light opera company. Martyn Green is the very model of the very model of what The Very Model of a Modern Major-General should be, and Robert Eckles is quietly amusing as the mouse-hearted police-sergeant. However, the production does slow down where the plot is being stressed, particularly in the Act II love duet.

IF ANYTHING is more fun than planning the perfect murder, it is watching *someone else* try to carry it out. In his first play, British TV writer and former Cambridge University tennis star Frederick Knott has provided both these pleasures. "Dial M for Murder" has a generous supply of fingerprints wiped from glasses, latchkeys transferred from handbags, and other such hocus-pocus from the suspense-writer's clue factory.

Maurice Evans is Mr. "Gillette-Super-Speed" himself as he cuts with aplomb through the intricate details of this howdunit. For instance, the sequence in which he plays cat-and-mouse with the rotter he blackmails into executing the murder for him; this scene comes close to being a classic. "I often wonder what happens to a college man when he comes out of jail," he says derisively to the rotter. "Do friends rally round?"

Gusti Huber and Anthony Dawson support Evans and contribute admirably to the plausibility of the play. Richard Derr plays the wife's lover too artificially, but John Williams steals the show with his performance as the blithe police inspector with the British trait of being deadly effective underneath a disarming exterior of seeming disorganization. Director Reginald Denham never allows the actors to spill over into unbelievable melodramatics, and as a result "Dial M for Murder" rises a rung above its genre. While you may not remember it ten days later, during the time you are at the Plymouth Theatre, you will remember nothing else.

—HENRY HEWES.

TV and Radio

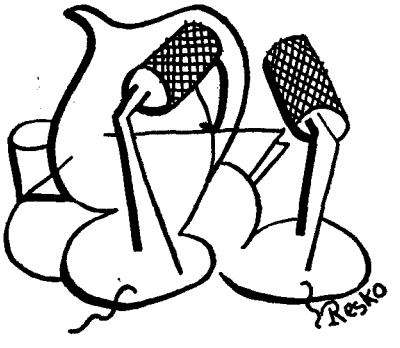
APOLOGIA

IF A little learning is a dangerous thing I have been living dangerously for many years. In my abysmal and inexcusable ignorance I have been vilifying, in print and open forum, the noblest and most honorable adjunct to the radio and television industry: The Neilsen Rating System.

Being presently associated as a writer of the Milton Berle program, which has come up with the astonishing rating of 59.1, fourth in the list of all television shows now on the air, I tender abject apologies to Neilsen, and any other poll so dedicated, with the hope that this belated exculpation will in some small measure atone for any notions I may have hastily conceived, erroneously calculated, ridiculously distorted, vindicatively uttered, witlessly devised, petulantly written, naively fomented, or clumsily perpetrated to disprove the accuracy, the credibility, the veracity, the integrity, the perspicacity, or the necessity for this organ of high purpose by which radio and television programs rise and fall.

From the early Thirties until the late Forties I was employed as writer and actor on a fifteen-minute radio program which in all that span of broadcast time never showed a rating higher than a 7.4 or something like that, most of the time clinging depressingly around a 5 or a 6. In later years, the sponsor in desperation converted the show to a half hour but the rating was obstinate. During the past two seasons I was involved with a weekly hour-and-a-half radio item called "The Big Show," which despite its brave, optimistic title, managed to garner a rating in the neighborhood of 5.6.

Now suddenly in this new venture with Mr. Berle, I am *nouveau-riche* with a rating of 59.1, and could safely lend a dozen points or so to some less fortunate show nearing option time without jeopardizing my fabulous position. If I sound drunk with power, please remember it has been a long time coming.



And this is no rating inherited from the season before, when the talented Mr. Berle, having heroically served for four years to make an entire nation TV conscious with his now famous variety format, had begun wearing out the carpets of some of the living rooms into which he came tumbling every week on the sides of his shoes. For the rating had come tumbling down with him.

But this season, thanks to the ever dependable and completely objective Neilsen system of measuring audiences, the rating has soared. This despite the fact that only three of the more discerning New York critics accepted the new format, while the others, who had been whipping the Berle programs for the past couple of years, were now sadistically urging him to go back to being his old self.

Bad notices coupled with a high rating would have, in my twenty apprentice years in radio, confused and baffled me, and I would have been defeated. But now, from my Olympus of 59.1, far above the clouds of confusion, everything becomes crystal clear. The formula for success is a big rating. Agency executives say good morning as if they thought it really was. To network officials I have become a hale fellow well met. And only the other night my star had me to his home for dinner.

Once the Neilsen has carefully tabulated the extent of your listening audience by a simple but irrefutable process of logistics and has found you to be anywhere among the top ten shows, you experience a warm, lush feeling of security, and your every trivial opinion becomes a mandate and a pearl of wisdom.

Of course, as in the theatre there is only one front row, so also in radio and television there is only one top ten. I have been told there has begun an undercurrent of grumbling from some of the advertising agencies who find their sponsors unhappy that their programs are not in the choice location of the top ten. These are the agencies which have perpetuated the saga of the Neilsen ratings and now, like the man says on TV, "find themselves caught in the web."

My sudden wealth has made me dispassionate. I have only this advice—get a top rating. —GOODMAN ACE.

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SR Goes to the Movies

THREE FROM FRANCE

As though alarmed by the intention of the Italian movie industry to unveil in this country a series of new films, the French have suddenly sent us a batch of their product, three of which I have managed to encounter during the week. The best of the lot is "Topaze," Marcel Pagnol's almost classic story, which has been seen here in its stage form and also in a good film starring John Barrymore. It is only in the last year, however, that its author, who later became one of France's (and the world's) most important film directors, has gotten around to making what should have been a definitive movie version. The virtues of the brilliant and amusing play are preserved intact, and Fernandel's performance, as the simple and honest school-teacher turned tycoon, is first rate. Lacking are what Hollywood might term "production values." The movie is hardly more than the photographed play, and not particularly well staged at that. The settings seem almost barren, the exits and entrances seem managed, and one has to depend entirely on the acting for the gist of the play.

All these demurrings aside, I did enjoy the movie, leading me to think that a recitation similar to the First Drama Quartette's reading of "Don Juan in Hell" would still have done "Topaze" justice. The story, you will remember, turns upon the schoolteacher's discovery that the copybook maxims he has been teaching about money being the root of all evil and bringing anything but happiness are not the aptest guides for the conduct of one's life. By reversing them he achieves all he has missed previously: wealth, friends, a decoration from the *inspecteur*, and a beautiful mistress. Since it is all on a comic and satiric level, no one need worry that the message is perhaps overstated. The bigger worry concerns Marcel Pagnol: the playwright is here, but what has happened to the director?

* * *

"The Thirst of Men," another among the French imports, deals with the colonization of Algiers by some hardy French pioneers around the 1850's. Their life was grim indeed, by the evidence given here; we see some wine growers threatened by stubbornly barren soil, wind storms, drought, and cholera, and yet coming through to develop the Algerian wine industry. The photography is done with fairly grim realism, and considering the fact that, after all, this is a historical melodrama, the acting and the events are acceptable enough. Unfortunately, the sexual history of a French colonial farm family seems to concern the makers of the movie most, and much too much of it dwells on the turgid adventures of a man who marries the less attractive of a pair of sisters and indulges a yen for the other. After running with her to Oran and developing a certain intimacy, both feel their most bourgeois instincts to be the stronger ones and they sadly go their separate ways towards respectability.

* * *

The last of these French films, "Trip to America," is not a travelogue, as might have been expected from the title, but rather the gentle (and now and then charming) story of a middle-aged couple from a small French town who, after much deliberation and the singing of some Francis Poulenc music, decide to visit their daughter in New York. They go and return, via plane, but nary a tall building do we see, nor are we given any of their adventures on this, their first trip abroad. Pierre Fresnay and Yvonne Printemps are the principals: he is fine, as always, and she—as a friend of mine remarked—looks more like Harry Langdon all the time. The funniest scene takes place inside the Air France airliner; the rest of it is wistful, sentimental, and rather long. Cinerama would have aided this movie no end.

—Hollis Alpert.

SR Recommends

Limelight: Chaplin's new film, hailed by some as a masterpiece, criticized by others as sentimental and banal, but well worth seeing at either evaluation. (*SR* Oct. 25.)

The Magic Box: A polystellar biography of the Mr. Chips who invented motion pictures (according to the English). (*SR* Oct. 18.)

A Father's Dilemma: An Italian villager loses a dress, makes love, brawls with the town in a brilliant imported comedy. (*SR* Oct. 18.)

The Promoter: Alec Guinness scores once again, this time in an adroitly paced adaptation of Arnold Bennett's "The Card." (*SR* Oct. 11.)

O. Henry's Full House: A quintet of O. Henry stories generally well translated to the film medium. (*SR* Sept. 13).

Beauty and the Devil: The Faust legend imbued by René Clair with his unique kind of frolic. (*SR* Sept. 13.)

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Music to My Ears

STOKOWSKI IN THE MUSEUM—BERG BY TOTENBERG

LEOPOLD Stokowski's role as an apostle of the new has rarely suited him better than on his two appearances late in October at a pair of concerts in the Museum of Modern Art sponsored by Broadcast Music, Inc., on behalf of the American Composers Alliance. A small complement of excellent players fully versed in the intricacies of the music left little room for doubt that what was heard was just what the composers intended to be heard.

So much for revelation. On the side of what was revealed, I heard a constant, almost relentless search for a new accent, a fresh locution, a distinctive *patois* in timbres and tone values, but very little that was describable as communication. I except Henry Cowell's agreeably sonorous pair of elaborations called "Hymn and Fuguing Tunes" (Nos. 2 and 5). The works of Hovhaness ("Thirtieth Ode of Solomon") and Ben Weber ("Symphony on Poems of William Blake") I did not hear, and hence can offer no opinion.

Against the others (whatever the individual tendencies involved) I raise the old but unchanging complaint of valuing manner more than matter. Whether it was Ulysses Kay's "Suite for Strings" or John Lessard's "Cantilena for Oboe and String Orchestra," Lou Harrison's "Suite for Violin and Piano with Small Orchestra" or Elliott Carter's "Eight Etudes and a Fantasy" for woodwind quartet, the play of sonority was much more conspicuous than a continuity of idea. As for Vladimir Ussachevsky's "Sonic Contours" and the three pieces by Otto Luening, both registered directly on tape and played back to the audience as the valid evidence of the composer's intentions, they are certainly no more than experiments and only to be considered as such.

If the works of these two programs indicate any underlying tendency in this segment of American composition (mostly by younger men) it is a movement away from the old, harsh, shock effect of dissonance toward a less astringent tonal vocabulary. But the feeling persists that the extremes of range espoused in Ulysses Kay's "Suite for Strings," the choppy contradictions of John Lessard's "Cantilena for Oboe and String Orchestra," the Harrison Suite (using celesta, two pianos, an elaborate percussion section, flute, piccolo, oboe, etc.), and Carter's woodwind quartet convey the unspoken conviction that it is spice that makes food palatable, that a liberal dose of tonal ketchup will make up for the absence of more conventional ingredients in the dish.

I may add, however, that every one of the pieces I heard was precisely calculated in terms of the resources utilized (always excepting the tentative uses of the tape recorder), that the influence exerted by the older generation of Copland, Thomson, Piston, Schuman, Barber, Sessions, etc., has manifested itself in men with a sure sense of what they were doing, whether or not the results pleased the taste of the individual listener. All, it is clear, are tooled up for useful production; one can only wait and hope that the command of materials will lead to more valid creation. Stokowski deserves every credit for his part in this venture, likewise such able artists as Robert Bloom, oboe, Warren Galjour, baritone, Maro and Anahid Ajemian, and the members of the New York Woodwind Quintet.

ROMAN Totenberg's established belief that beautiful violin playing is, of itself, insufficient cause for an evening's effort was reaffirmed at his recent Carnegie Hall recital. Combining Berg with Bach and Beethoven in a new alignment of B's, he also offered the A major Concerto of Mozart with an alternate slow movement in place of the familiar one. For the Bach (E major Concerto) and Mozart, Totenberg provided an appropriate orchestra of accompanying players which he conducted as convenience permitted or necessity required. (Its accomplished concert master was the gifted Felix Galimir.)

However, this was an occasion that will be remembered for another bit of illumination on the Alban Berg literature, in which Totenberg was joined by Eric Simon, clarinet, and Agi Jambor, piano, in a playing of the adagio of the "Chamber Concerto" originally scored for thirteen wind instruments (1925). An evocative, mood-soaked piece, it added another supporting bit of evidence to the thesis that Berg never wrote a dull work or an insincere one. The creative imagination it embodies was warmly recreated by the players.

Through the evening one was repeatedly impressed with new resources of tonal finesse and dynamic shading in Totenberg's playing, as one remembered it from before. This was particularly evident in the well-phrased playing of Mozart, which was alert and stimulating, though it raced a bit in the first movement. However, I cannot say that the interpolated adagio made for a better listening sequence than the familiar original movement.

Record Week

LEST it be assumed that a listener to whom records are the materials of a profession rather than a hobby always listens to them with a concern for values, rather than value, or with a brow wrinkled in care, let me mention a few recent ones which have provided me with pleasure in abundant measure, if not always for the same and similar reasons. Each has qualified for the smallish, exclusive category of discs listened to a second, third, even a fourth time for only voluntary reasons.

From an improbable, if not wholly unprecedented source, comes first of all a coupling conceived in pleasure and dedicated to the proposition that, where lively tunes and fanciful orchestration are concerned, all men are created equal. The works are Bizet's lively "Jeux d'Enfants" Suite (or "Petite Suite") and Chabrier's "Suite Pastorale," which share M-G-M E 3000, $3. Neither of these is a phonographic mystery, for the admirable team of Vronsky and Babin have done the Bizet music in its alternate form for two pianos and the whole of the ballet music used in Balanchine's "Cotillon" (of which these pieces are a part) was available on 78 rpm, also in a fine version of this same suite by Jean Martinon on London.

However, the total of music on this issue is decidedly greater than any part as previously issued, thanks to the attentive direction of Warwick Braithwaite, the expert playing of the Royal Opera House Orchestra of Covent Garden, and uncommonly clear reproduction. None of these phrases has been induced by previous issues from M-G-M, but there must be a first time for everything, and in this coupling M-G-M has come abreast of contemporary quality standards in leadership, performance, and reproduction. Of the two, the Chabrier impresses me as the more fanciful and satisfying, but the two sides make a pleasant blend of idea and execution.

Thanks to some welcome process of education, a little semblance of reason is showing itself in the processing

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on LP of certain basic, related works of the literature. One might cite the concept of two Haydn or Mozart symphonies on a disc, or the pairing of Debussy's "Danse Sacrée et Danse Profane" with Ravel's "Introduction and Allegro" (London LS 621, $4.95) as coupled also by Capitol. If they should be permanently established, in the turf term, as an "entry" it would be a valuable service for the consumer. With due regard for the previous issue by Capitol from California, which was decidedly good, I find myself listening oftener and with more interest to this London product of the Chamber Music Society of Amsterdam, in which Phia Berghout is the harpist in association with members of the Concertgebouw Orchestra. Eduard van Beinum is identified as conductor of the Debussy.

However, it is the performance of the Ravel which, in subtlety, balance, and fidelity of sound characterizes this as disc among discs. If your equipment can give back the tremulous distinctions between the swiftly-struck chords of the harp near the end, it is well set up for handling anything. On the other hand, if the sweeping arpeggios blur, don't blame the record. The sound needs sensitive elements to do it justice. A choice issue, from any point of view.

In the area of lively tunes and fanciful orchestration previously described as the meeting ground of issues currently being considered, Prokofiev and Gershwin each have a sizable suzerainty. As types of each, there are scarcely better examples than the "Classical" Symphony of the first or the "American in Paris" of the latter. But hard as it is to imagine any conductor but Leonard Bernstein wholly at ease in both, it is even harder to imagine Arturo Toscanini at ease in either, as he is required to be on RCA Victor LM 9020 ($5.72). At best, one can only describe the results as a kind of absorbing misconception, in which the concentration of the interpreter on minutiae and detail rather overlooks the point that neither score has enough of either to merit his penetrating attention. Toscanini's faith that the ultimate communication of matter will also yield the desirable manner has been proven false in the past in his rigid treatment of Strauss and Waldteufel, even Sousa. The relaxation, the humor, the geniality to make Prokofiev Prokofiev, or Gershwin Gershwin are consistently outside his ken. As sound, the Prokofiev side is distinctly better than the Gershwin.

—Irving Kolodin.

WRITERS & WRITING

(*Continued from page 27*)

and more controlled Zola! And what I find, too, is a peculiarly uninhibited stylist, striking off his effects with a very personal accent; a painter and poet, to be sure, but first of all a speaking voice. And of course an artist! Not so much because he saw life in metaphors as because he achieved economy within his casualness and reckless energy, and achieved it in an age of diffuse writing.

Mr. Stallman is frankly embarrassed by Crane's "veritism" and eager pursuit of "experience." Why not stay at home and get one's material from other books? For the only significant honesty is fidelity to one's inward vision. Mr. Stallman's viewpoint has its value, and to insist on the religious symbolism of "The Red Badge of Courage" is certainly more rewarding than to see it only as a chronicle of the Civil War. But surely "The Bride Comes to Yellow Sky" must be allowed to remain a fiction and a nostalgic genre-picture, an affectionate irony—not a conflict between "the idealistic world of spiritual values whose force lies in its innocence, and the non-imaginative world of crass realities." The important thing is not to take a story out of its own area of discourse. As for "The Blue Hotel"—my complaint is that Mr. Stallman did not ferret out more subtlety and more symbolic intent than he did.

"No work of art is what is appears to be," Mr. Stallman remarks at one point with characteristic bluntness. And indeed Crane (like any visionary or imaginative writer) is a legitimate game for the "new critic." *What is in the book is there, however it got in.* The paradox of Mr. Stallman's position—notable in his Conrad essays also—is that he is "new critic" and "intentionalist" both. He locates symbolic structures and metaphorical relations which no one had seen before. And more power to him! But also he insists that these show the author's secret, concealed, and deliberate intention. He wants to have his cake and eat it too. Hence we find him indulging in the detective work of traditional scholarship. Yet his own account of how "The Red Badge" was written—the way it just grew, the impromptu changes in the manuscript—discredits the notion of a single symbolic construct intended from the first.

Stephen Crane is lively reading, and so too is Mr. Stallman. I want to say this without irony. Mr. Stallman is a critic to be reckoned with, and this particular book is an angry labor of love. He shows, in criticism, much of Crane's energy as a novelist. But of the two, the editor remains for me the more paradoxical and the more puzzling. The writing seems clear and vivacious, yet presents insoluble contradictions. After three readings I still cannot reconcile Mr. Stallman's striking account of Henry Fleming's spiritual change with his insistence on another page that Henry did not change. There is clearly behind this paradox some "secret intention" I did not discover. But no matter: the bewilderment Mr. Stallman created sent me back to Crane's great novel, and for this I send up thanks.

Notes

PORTRAITS AND SCANDALS: Although William Congreve's great comedies are here for us to read and, too rarely, to see, the material for his biography is so sparse that he remains something of a man of mystery. Assiduous scholars have tried in vain to resurrect the man. Now, in **"A Congreve Gallery"** (Harvard University Press, $3.50), Kathleen M. Lynch makes a further though different attempt. In her gallery six portraits are, as it were, hung for us to see, all of them drawn with meticulous accuracy and clarity. The first is appropriately that of Congreve himself; then the next two of his Irish

LITERARY I.Q. ANSWERS

1. "After Many a Summer Dies the Swan," by Aldous Huxley. 2. "The Sun Also Rises," by Ernest Hemingway. 3. "Gentlemen Prefer Blondes," by Anita Loos. 4. "You Can't Go Home Again," by Thomas Wolfe. 5. "The Sun Is My Undoing," by Marguerite Steen. 6. "A Tree Grows in Brooklyn," by Betty Smith. 7. "The Moon Is Down," by John Steinbeck. 8. "The Lady's Not for Burning," by Christopher Fry. 9. "It Can't Happen Here," by Sinclair Lewis. 10. "The Postman Always Rings Twice," by James Cain. 11. "The Old Lady Shows Her Medals," by James Barrie. 12. "Tender is the Night," by Scott Fitzgerald. 13. "There Shall Be No Night," by Robert Sherwood. 14. "The Heart Is a Lonely Hunter," by Carson McCullers. 15. "Heaven's My Destination," by Thornton Wilder. 16. "Death Comes for the Archbishop," by Willa Cather. 17. "Night Must Fall," by Emlyn Wlliams. 18. "Death Takes a Holiday," by Alberto Cassella. 19. "Mourning Becomes Electra," by Eugene O'Neill. 20. "It is Never Too Late to Mend," by Charles Reade.

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friends, Keally and the Fitzgeralds. The three remaining portraits are more interesting by being amusing or affecting or both: Henrietta, the younger Duchess of Marlborough, who was Congreve's devoted friend and lover; their daughter, who became the Duchess of Leeds; and a friend of the family, the madly eccentric Dr. Messenger Monsey.

Much of it new, Professor Lynch handles her material with skill and tact, picking her way warily through the tangled scandal of eighteenth-century life, letters, and amours. If her gallery does not add much to our direct knowledge of Congreve, it at least establishes what we can know; and it adds, in the essays on the daughter and on the doctor, a pair of first-rate portraits. —ROBERT HALSBAND.

CLASSICAL DEBTS: As a classical scholar, J.A.K. Thomson examines the classical elements and allusions of Shakespeare, "gentle, never school'd, and yet learned." In the course of his study, **"Shakespeare and the Classics"** (Macmillan, $4), Mr. Thomson considers the standards of Elizabethan England's classical scholarship, the attitude of Shakespeare's contemporaries toward his learning, the pitfalls of evaluating Shakespeare's indebtedness to classical originals, his treatment of classical myths, his debt to Plutarch, and understanding of Greek tragedy. Mr. Thomson confirms the standard scholarly consensus on Shakespeare's learning but his fresh treatment of an old theme has its rewards. —S. M.

PUNY PUNNING: A good printing job has been wasted on a worthless little book by Robert Manson Myers. **"From Beowulf to Virginia Woolf"** (Bobbs-Merrill, $2)—which is an old joke in academic courses—pretends to be a parody of surveys of English literary history. Certainly those textbooks are worthy of parody—in fact, some of them seem to be; but the kind of heavy-handed treatment given them here is unbelievably obvious and boring. Practically all the "humor" lies in puns and malapropisms. Classroom boners are funny only because they are an occasional, mad relief from the flatness of the surrounding factual plane. But here they are strung out as broad and coarse as possible. A sample, about Shakespeare: "As a child he wrote 'Love's Labour's Lust,' to be followed shortly by 'As You Lack It' (a high comedy), 'The Merchant of Venus' (a low comedy) and 'Anatomy and Coleoptera' (a comedy of errors)." Parody can be a great pleasure, as we can see in the pages of Beerbohm, Leacock, Benchley, Donald Ogden Stewart. But, as this little attempt proves, there is a vast difference between a cleverly placed tickle in the ribs and the crude poke. —R. H.

FICTION

(*Continued from page* 17)

a woman whose flight from reality has left her empty and doomed to frustration.

Miss Caspary has handled her material solidly and with sensitivity. She doesn't add much new to her theme but what she has to say she says well and persuasively. Occasionally, in her role as narrator, she explains too explicitly a point that has already been made dramatically; but generally she is content to let the facts in her well constructed story make the point for her. It is to be hoped she will continue to apply her high skill.

—EDWARD J. FITZGERALD.

LONELY LADIES: If you're a woman, about forty, and divorced you're likely to have a hell of a life whether you're beautiful, talented, witty or wise. Especially at six o'clock when, home from work or a concert, you wait for the telephone to bring that evening date. That's what Eleanor Lothrop has to say in **"Sing For Your Supper"** (Rinehart; $3) That, in fact, with minor variations, is about all she has to say. The variations consist of rounding out her story of unhappy Jane Dunn, divorced from Rodney, with glimpses into the lives of Judy who is divorced and having an affair with a married man, and of April who is having an affair with a man who is not married but likes lots of affairs. Mrs. Lothrop's round-up of this sorry situation is pleasantly competent, seriously intentioned, eminently readable. —E. J. F.

THE MEANING OF THE MASS: In the prologue to his first novel, **"Six O'Clock Mass"** (Farrar, Straus, and Young, $2.75). Monsignor Maurice S. Sheehy asks the aid of St. Jude in making him into a novelist and in bringing the message of the Mass to people. I'm afraid it can't be said that the first part of the wish has been granted. "Six O'Clock Mass" is far from a successful novel. To get that part of it out of the way: Monsignor Sheehy takes nine characters, sketches in some of their past lives, and tells of their reactions to the offering of the Mass. None of them is very believable as a character and each of them is so patently put through his paces for purposes of setting forth Monsignor Sheehy's message that the novelistic devices become annoying rather than helpful. For the rest: Monsignor Sheehy has given an eloquent exposition of the meaning that the Mass has to a devout Roman Catholic. —E. J. F.

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GOLDSMITH

(*Continued from page 12*)

take refuge in silence. He would speak on subjects [of] which he had not thought, and of which he was ignorant; he was impatient of being overlooked; he wished to be the principal figure in every group. Goldsmith having adopted this mode of conduct forgot that he must with the advantages accept of all the disadvantages that belonged to it. But he envied Johnson. It may easily be conceived what absurdity of conduct he must fall into in whom this restless desire predominates.

No man's company was ever more greedily sought after, for in his company the ignorant and illiterate were not only easy and free from any mortifying restraint, but even their vanity was gratified to find so admirable a writer so much upon a level, or inferior to themselves, in the arts of conversation. The ingenious and the learned, who wished to display their knowledge, were sure to find an opportunity of gratifying their desire by the triumph of refuting his paradoxes. And it must be acknowledged that he often fought like a tiger, and like the tiger he fought when turned on his back. He risked every opinion which that moment came into his head.

He was impatient when praises were bestowed on any person, however remote these might be from interfering with his own department. It was enough for him if they filled the mouths of men, to oppose their pretensions.

With this fighting, absurdity, and ridiculous kind of envy, he made always a sort of bustle, and wherever he was there was no yawning. The conversation never stagnated or languished. The same company [that], the moment he had turned his back, were in open cry on his absurdity and folly, were still desirous of meeting him again the next day.

He considered him as a friend indeed who would ask him to tell a story or sing a song, either of which requests he was always very ready to comply with, and very often without being asked, and without any preparation, to the great amazement of the company. His favorite songs were "Johnny Armstrong," "Barbara Allen," and "Death and the Lady." In singing the last he endeavored to humor the dialogue by looking very fierce and speaking in a very rough voice for Death, which he suddenly changed when he came to the lady's part, putting on what he fancied to be a lady-like sweetness of

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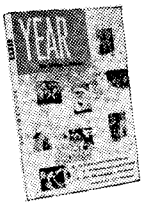

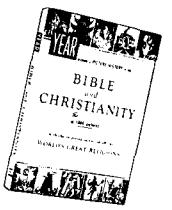

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countenance with a thin, shrill voice. His skill in singing those ballads was no ways superior to the professors of this art which are heard every day in the streets, but whilst he was thus employed he was a conspicuous figure at least and was relieved from that horror which he entertained of being overlooked by the company.

IT MUST be confessed that whoever excelled in any art or science, however different from his own, was sure to be considered by him as a rival. It was sufficient that he was an object of praise, as if he thought that the world had but a certain quantity of that commodity to give away, and what was bestowed upon others made less come to his share. This odious quality, however, was not so disagreeable in him as it generally is in other people. It was so far from being of that black malignant kind which excites hatred and disgust, that it was, from its being so artless and obvious, only ridiculous.

The following happened once in a large company, which may serve as an instance to characterize the Doctor's manner. Somebody said that one of Mr. Garrick's excellencies, amongst many others, was his powers in telling of a story. This being universally agreed to, excited the Doctor's envy.

"I do not see what difficulty there can be in telling a story well. I would undertake to tell a story as well as Mr. Garrick, and I will tell you one now, and I will do my best. There lived a cobbler—some people do laugh at this story and some do not; however, the story is this—there lived a cobbler in a stall. This stall was opposite our house, so I knew him very well. This cobbler a bailie came after, for I must tell you he was a very low fellow."

("But you was acquainted with him, you say. He used to be often at your house.")

"Ay, he used to come over to fetch our shoes when they wanted mending, but not as an acquaintance. I always kept the best company."

("Go on with your story, Doctor.")

"This cobbler was afraid of being arrested.——Why, the very best company used to come in our house. Squire Thomson used to dine with us, who was one of the first men in the country. I remember his coach and six, which we used to see come galloping down the hill, and then my mother, who was a little woman, was quite hid at the head of the table behind a great sirloin of beef. You could but just see the top of her head."

("Well, but go on, Doctor Goldsmith, with your story.")

"When the bailie came to, and knocked at the door of the cobbler's stall in order to have it opened, the cobbler, being aware, answered in the voice of a child (here the Doctor changes his voice), 'Put in your finger into the hole and lift up the latch,' which as soon as he had done, the cobbler with his knife cut the finger off, and still speaking in the child's voice, 'Put in the other finger, Sir, if you please'."

The Doctor's folly, freaks, and nonsense, though there was seldom anything in it which marked it to be the nonsense of a man of genius, yet neither had it any of those marks of feebleness by which weakness and ignorance is immediately discovered. If he was sometimes foolish out of season, he never was what is worse, wise out of season. For instance, Dr. Goldsmith never made common observations with the air and as if he had spoke oracles, or ever acquiesced in what others advanced, in order to conceal his own ignorance. On the contrary, he delighted in advancing paradoxes, and opposed others with false authorities, by which he often indeed discovered his ignorance, but not weakness.

Goldsmith had no wit in conversation, but to do him justice, he did not much attempt it. When in company with ladies he was always endeavoring after humor, and as continually failed; but his ill success was equally diverting to the company as if he had succeeded. If they laughed, he was happy and did not seem to care whether it was with him or at him. But when he was in company with the philosophers, he was grave, wise, and very inclinable to dispute established opinions. This immediately produced a general cry. Every man had arguments of confutation ready, and he himself was at once placed in the situation he so much loved, of being the object of attention of the whole company. However this disposition to paradoxes might be sometimes troublesome, it often called out the rest of the company into conversation, and as has been often observed, wherever the Doctor was, the conversation was never known to languish.

What Goldsmith intended for humor was purposely repeated as serious. However, to do justice to the world, a man seldom acquires the character of absurd without deserving it. As the *bons mots* of other wits are handed about the town, the Doctor's blunders and absurdities, circulated with equal success, helped to increase his fame and give everybody a desire of seeing the man, and this perhaps not without some mixture of self-congratulation to find a person whom they were obliged to look up to for superior talent sink below their own level when in conversation.

Goldsmith's mind was entirely unfurnished. When he was engaged in a work, he had all his knowledge to find, which when he found, he knew how to use, but forgot it immediately after he had used it.

He was so far from exciting envy in others by any exhibition of his own superior powers in extempore thinking that he would in a shorter time write the poem in his closet than give a satisfactory account in company of the plan or conduct of the work, or give any satisfactory explanation of a passage. This reminds me of a story of two sculptors who were rival candidates for a great work which was to be given to the most able artist. They were desired, by those who were appointed to be the judges of their respective merit, to speak upon their art with regard to their intention. After one of them had finished his speech with all the ostentation of eloquence, when it came to his rival's turn to speak, who had not the same gift of elocution, though a better sculptor, he only said, "What this man *says* I can *do*."

Perhaps one of the reasons why the Doctor was so very inexpert in explaining even the principles of his own art was his ignorance of the scholastic or technical terms by which similar things are distinguished. He professed himself an enemy to all those investigations which he said did not at all increase the powers of doing, but only enabled a person to talk about it, of those researches of which you receive the full result and advantage without study or attention equal to those who have spent their life in the pursuit. He considered this as superfluous and needless a science as that which was taught the *bourgeois gentilhomme,* who was persuaded he had made a great proficiency in rhetoric when he knew the operation of the organs of for instance, by his ear, whether the verse was musical, without caring or perhaps knowing whether it would bear examination by the rules of the *prosodia.*

He felt with great exactness, far above what words can teach, the propriety in composition, how one sentiment breeds another in the mind, prespeech, or, as he himself says, what he did when he said *u.*

NO MAN ever wrote so much from his feelings as Dr. Goldsmith. I do not mean here the vulgar opinion of being possessed himself with the passion which he wished to excite. I mean only that he governed himself by an internal feeling of the right rather than by any written rules of art. He judged,

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ferring this as naturally to grow out of the preceding and rejecting another, though more brilliant, as breaking the chain of ideas. In short, he felt by a kind of instinct or intuition all those nice discriminations which to grosser minds appear to have no difference. This instinct is real genius if anything can be so called. But little of this judgment, as was before observed, appeared in conversation. It came when he took up the pen and quitted him when he laid it down. Even his friends did not think him capable of marking with so much sagacity and precision the predominant and striking features of their characters as he did in the epitaphs.

These were the excellencies and the defects of the author of "The Traveler" and "The Deserted Village," two of the most excellent works in the English language.

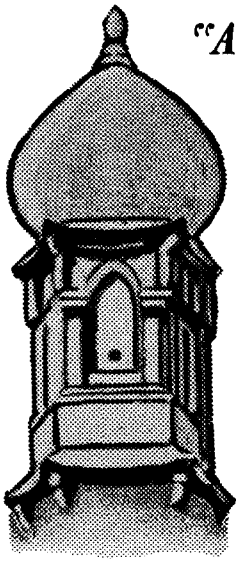
His name as a poet must depend upon the quality, not the quantity, of his works. "The Traveler," "The Deserted Village," the ballad in "The Vicar of Wakefield," his two comedies ("The Good-Natured Man" and "She Stoops to Conquer"), and if to these we add his epitaphs on his friends, they make all his works in poetry which he owned.

His "Traveler" alone would have entitled him to a place in the Poets' Corner. It is a small, well-polished gem, the work of many years. It was begun when he was abroad and retouched at different periods since, and is more completely finished than any of his other works. There is a general commanding air of grandeur that pervades the whole, that never sinks into languor. The general and popular character of each nation is strongly marked.

He is very sparing of epithets, which though they give a richness destroy simplicity, which I think is the peculiar characteristic of his poetry.

His works in prose were "The History of England in Letters from a Father to his Son," which the booksellers endeavor to pass upon the world as the work of the late Lord Lyttelton, "The State of Polite Literature in Europe," "Chinese Tales," a periodical paper called *The Bee*, "The Life of Mr. Beau Nash of Bath," "The Life of Dr. Parnell," "The Vicar of Wakefield," a novel, "The Roman History" in [two] volumes, "The English History" in [four] volumes, and "The History of Animated Nature" in [eight] volumes.

Of his style in prose we may venture to say he was never languid, tedious, or insipid. It is always sprightly and animated. He very well knew the art of captivating the attention of the reader, both by his choice of matter and the lively narration with which it is accompanied.



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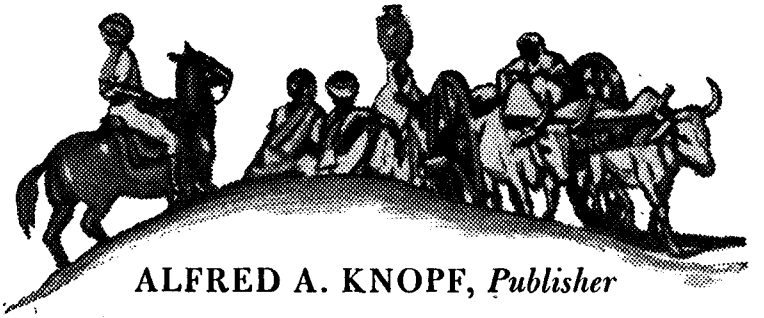

ALFRED A. KNOPF, *Publisher*

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BOOKED for TRAVEL

THE COLD RUSH

IN THE wake of our white paper on Greenland the other week [*SR* Nov. 1], we have been apprised of the existence of the Greater National Arctic Tourist Society, dedicated to promoting the flow of tourism to the polar regions. Organization slogan: "You'll Have a Whale of a Time."

GNATS, as the society is popularly known, was formed at the convention of the American Society of Travel Agents in Savannah in 1949, and has been caucusing at the travel roundup every year. There are three hotels in the Arctic, a GNATS spokesman told us with some pride, and they were erected when an ice cape slipped back revealing 325 square feet of tundra, enough space for the buildings.

The Arctic enjoys a three-day season, and the first tourist has already arrived. While GNATS is anxious for a firsthand report on conditions, they haven't been able to locate the fellow for some time. The organization is sure, however, that the average tourist will enjoy many advantages in the Arctic. For one thing, the six months' nights require one to get out of bed with less frequency. On the other hand, the long twilight hours lengthen the cocktail hour into infinitely greater periods than the few hours customary in the temperate zones. A favorite rendezvous is the Tundra Tavern, where there is no problem about ice for the drinks. You just step outside and chop your own.

A little skeptical about local food supply, GNATS authorized a survey of the blubber meat. In view of the tourists expected, it was agreed to supplement the blubber by importing penguins. Now the local hotels serve penguin eggs for breakfast, penguin salad for lunch, penguin steak for dinner. Some diners have been seen leaving the table in a curious stiff-legged walk, arms straight down at the sides, hands extended outward at the wrist. Otherwise there have been no untoward effects.

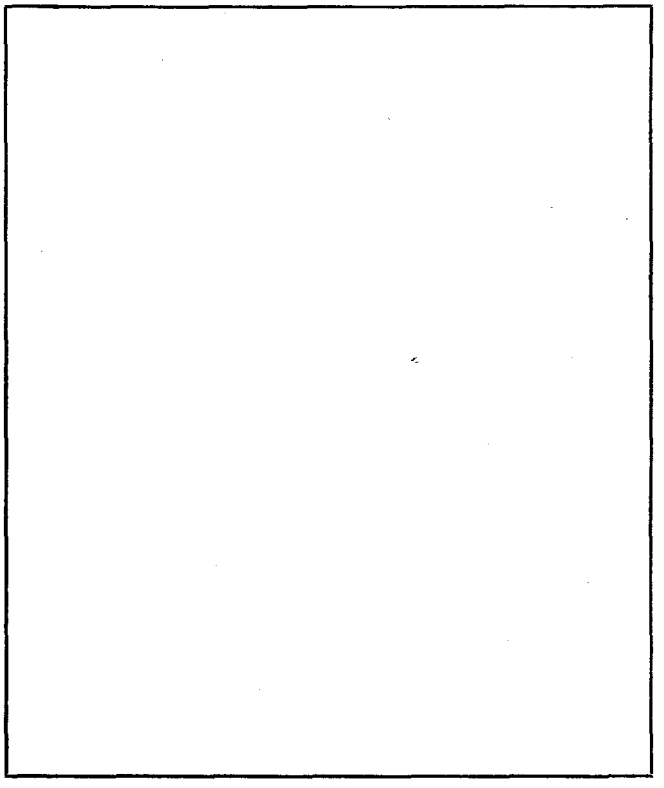
A special three-day excursion tour, covering the entire season, includes a flight over the North Pole and a whale hunt, with the final night spent with an Eskimo family in their native habitat. GNATS is actively promoting the area with ridiculously simple brochures. Made from plain white paper without any printing, the first page shows a view from the hotel dining room, the second page a montage of the surrounding ice fields, the third a vista from rooms which face north, and the last page of the fold depicts a bevy of polar bears frolicking on the ice fields in a blizzard.

GNATS men feel confident they can draw their share of the American tourist business. As one of their publicity men said the other day, "What can you do anywhere else that you can't do in an igloo?"

* * *

The Greater National Arctic Tourist Association was really born the Greenland National Association of Tourism as a gag perpetrated by a group of Manhattan admen specializing in travel accounts. A broad satire on their own efforts and those of their clients to induce Americans to travel across the world, the joke rolled on pleasantly for three years. Then the King and Queen of Denmark paid a summer visit to Greenland, and this fall Scandinavian Airlines announced its intention to begin California to Copenhagen flights by way of Edmonton, Alberta, and Thule, Greenland. As any veteran travel man could see, Greenland as a tourist land was not so utterly remote at all. Danish authorities responsible for Greenland cast some frosty glances at the not-so-authentic Greenland National Association for Tourism. It looked for a fast minute that GNATS would be swatted out of existence, but where there is an adman there is an idea,

Manhattan GNATSmen Sorgatz, King, Nettleton, Meyer, Stephens.



View from dining-room of the Arctic's leading hotel.

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and the organization moved to embrace the whole Arctic Circle. It would mean more tundra, more tourists, and for the enterprising GNATS men themselves, perhaps a fjord in every garage.

—HORACE SUTTON.

TRAVELER'S TALES

SUPER-ATLAS: This handy volume certainly won't fit in your pocket, you can't get it in the glove compartment, and for that matter you'll have trouble squeezing it into the bookcase. Wherever you keep it, however, the **"Premier World Atlas"** (Rand McNally $8.95) will prove an absolute mine of rich and varied facts. It will tell you the year the Hoosac [Massachuetts] Tunnel was completed, the altitude of Mosul or Minneapolis, the height of Mount Kauna compared to Mount McKinley, the length of the Tisza and the Ganges, or the volume of water contained in Mud Mountain Dam in cubic yards. Oh, yes, there are also some maps. A series covers the world's nations and there are separate pages for the states of the Union and the provinces of Canada, not to mention other maps that show the troposphere, the highest rocket flight, the natural vegetation of an area, its annual rainfall, the density of its population. Even if you just want to find Peoria, it's here, and there are no fewer than 134 pages of index.

TOURIST'S DREAM: Hardly a casual traveler goes to Haiti these island-hopping, air-age days without expressing a wistful wish just to sit down in the republic for a year or so. **"Haiti: Highroad to Adventure,"** by Hugh B. Cave (Holt, $5), is the chronicle of what happened when four Caves and a jeep toured the country from tip to tip. They learned creole on the French freighter during the six-day trip down, or at least enough to know that *"pa kone"* meant "don't know" and *"pa kapab"* signified "no can do," two especially useful phrases. Mr. Cave, the working member of the entourage, has come up with accounts of the famous Haitian renaissance of art engineered by DeWitt Peters and Selden Rodman; there are fascinating accounts of voodoo and kanzo, a ceremony involving purification by fire.

There are sober words of caution, too, for the arrogance of some American tourists who tend to minimize the local culture. But while invaluable for the Haiti-bound traveler, Mr. Cave's work is better yet—a sensible, undramatic insight to the strange African ways of the spectacular republic.

—H. S.

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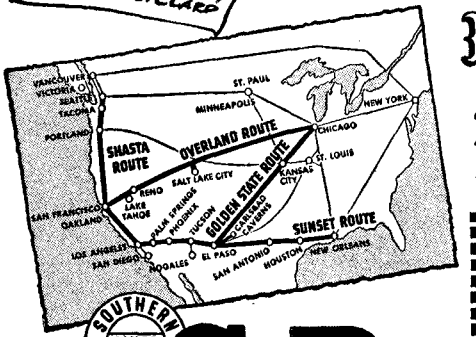

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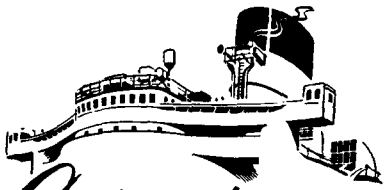

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Florida Forecast

MIAMI BEACH.

I ACKNOWLEDGE that B. Cerf makes the jokes here, but if he will permit me I would like to tell about the man who meets a friend at Penn Station on the way to catch the train to Miami. "Where you staying?" the man asks his friend when both are settled in the club car. "I'll be at the Saxony," the fellow says with some innocence, whereupon his interrogator puts hands to face and exclaims incredulously, "What? Last year's hotel?"

The vogue in hotels down here changes quicker than the French Cabinet. New buildings are going up so fast along Miami Beach that, indeed, a man of certain station caught staying at last year's hotel is threatened with social ostracism. Since the war, fifty-seven new hotels have gone up along the Beach and four have risen across the bay in Miami. This total of sixty-one quaint little rakish castles represents more first-class hotels than have been built all over the world since the war.

The Great Wall along Collins Avenue has all but shut out the view of the sea from the passerby. Tall hotels sit shoulder to shoulder for more than a mile along Chrome Canyon, and if you want to get sand in your shoes or even a long distance view of the water, you've got to walk through the lobbies, tiptoe past the swimming pool, climb over the sunning bodies, and voilà! there's the Atlantic.

The Hotel of the Year 1953 is the Algiers, which will be ready December 10. Next year it will be as déclassé as a Stutz Bearcat, but for now it's in its gleaming element. For instance, a whole wall of glass panels, three stories high, bowing out toward the avenue, encloses the night club. Dining terraces look out to the swimming pool and beyond to the sea. A glass rotunda suspended over the driveway is set aside as a card room. What with the boats sliding along the lagoon across the road, the Cadillacs zipping by underneath, and the thought of the daily rate, it will take a man of the concentrative powers of Samuel Reshevsky to keep his mind on his cards.

For its new magnificence the Algiers will extract a rate of $37 a day single or double occupancy without food in an ocean front room during the high season, January 15 to March 15. Terrace and corner rooms are slightly more. However, from December 10 until the 19, and again from April 12 to April 30, the minimum rate in a minimum room will be as low as $15 a day. Between $15 and $37 there is an involved sliding scale depending upon location and the time of the year.

Generally speaking, the top ocean front hotels, last year's and the year before's included, will get from $20 to $40 a day no food in the height of the season. No matter what's happened to a pound of butter, the rates have not gone up in Miami Beach beyond the astronomical scale they reached immediately after the war when the big money was around.

A new entity are the rows and rows of motels that have sprung up along the beach well north of the northernmost hotel. They are flamboyantly modern and sport names like Tahiti, Trinidad, Castaways, and other handles designed to inspire dreams of desert islands. Many are right on the ocean, most have swimming pools, and all are designed by architects who would rather be Frank Lloyd Wright than conventional.

Right now an air-conditioned motel room and bath on the edge of the sand rents for $4, $5, or $6 a day. Once the temperature begins to drop in the North the rates begin to go up in the South, and the word is out that when the rush is on the motels will extract whatever the traveler can bear. It is safe to say, however, that the rates will always be somewhat less than what they are getting in the down beach hotels, and a man won't have to fuss with fancy tipping, nor a lady with fancy gowns.

There has been a trend away from the giant night clubs the likes of Copa City, now in bankruptcy, and the Beachcomber, which once vied with each other with three top-salary stars apiece on the bill. Perhaps it is because the fast money has disappeared, or maybe television has brought the stars so close even the big spenders will no longer drop $50 for an evening of Milton Berle in person. Now the entertainment is rich but intime, and you find it in the small, smart supper clubs of the Saxony, the Sans Souci, and the Lord Tarleton. The crowds and the rooms are smaller, but then so are the checks. As for that old carnival atmosphere, it seems to be blowing out to sea.

—H. S.

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NEW EDITIONS

FRANZ KAFKA, who not so long ago was one of the cherished private possessions of *avant-garde* readers and critics, has now come into the market place, dressed in the neat, popular binding of the Modern Library. What the populace will make of him remains to be seen, but "Selected Stories of Franz Kafka" ($1.25), edited and introduced by Philip Rahv, will give new readers of this extraordinary writer a chance to experience his peculiar qualities. And Mr. Rahv's introduction, fruit of long study, will help them to find their bearings in an unfamiliar world. This collection is a good one. It contains the best of the short stories—"In the Penal Colony," "The Metamorphosis," "The Great Wall of China," "A Report to an Academy"—and ten other finished and unfinished tales that only Kafka could have written. In them all, as in the novels, we find a unique blend of Defoesque factuality, symbolical imagination, and myth-making power. Thanks to the first element, Kafka is the easiest writer in the world to read, so long as one is content to understand his words and sentences and paragraphs, without understanding his meaning.

Every single reader will penetrate that, as far as he can, by his own route. And most of us, like Mr. Rahv, will find ourselves returning from successive penetrations with various and even contradictory findings, as we reread Kafka through a period of years. Gourmont has said that every great writer is always in the process of becoming, even after his death, and especially after his death. We are never done with him; his fate develops through generations. Perhaps Kafka will, as time passes, prove himself worthy of that description.

Three volumes have recently furnished me with entertaining reading. They are "Twenty-eight Science Fiction Stories of H. G. Wells" (Dover, $3.95); "Beyond Human Ken" (Random House, $2.95), edited by Judith Merril; and "Intrigue" (Knopf, $3.95) by Eric Ambler. The first reminds us, if we need reminding, that Wells was a pioneer with amazing gifts and an amazing range in the field of what is now called science fiction. He anticipated his successors with a full bag of tricks. Every one of his fantastic stories has begotten scores of offspring; and the best of these tales—including the novel, "Men Like Gods," and the novelette, "Star Begotten"—are in this collection. Miss Merril's anthology of "Twenty-one Startling Stories of Science Fiction and Fantasy" contains specimens of the work of some of Wells's most ingenious followers. Their powers of invention are sometimes startling, sometimes amusing; and dullness is the one deadly sin that does not exist in their world. Lewis Padgett's "A Gnome There Was," like many of the old master's yarns, is crammed with "social significance" as well as fantasy. Robert A. Heinlein's "Our Fair City" tells with remarkable charm the story of the most attractive little whirlwind I have ever met. Arthur Porges, in "The Fly," jolts the reader with a last-line punch. And Anthony Boucher turns in a star performance with one of the most entertaining werewolves in the annals of lycanthropy. The Ambler omnibus contains "Background to Danger," "Cause for Alarm," "A Coffin for Demetrios," and "Journey into Fear." These are the spy novels that made their author's reputation. They will take a lot of beating and have raised up many imitators. Ambler has a great gift of playing variations on sinister themes. Some readers may find the Leftist eloquence of some of his characters less appealing than they found it in the Thirties, but if they let it spoil the stories for them they will be four-time losers.

Marjorie Kinnan Rawling's best seller, "The Yearling," with its plethora of short affirmative sentences, is back in print (Scribner's, $3.50). So is Margery Sharp's "The Flowering Thorn" (Little, Brown, $3). Part I of "1000 years of Irish Prose" (Devin-Adair, $6), edited by Vivian Mercier and David H. Greene, is a rich anthology of writings that made the "Irish Renaissance." Random House's "William Shakespeare: The Complete Works" ($3.75), edited by Prof. Peter Alexander, does not compare in readability with the G. B. Harrison "Shakespeare"—but neither does it cost ten dollars.

—BEN RAY REDMAN.

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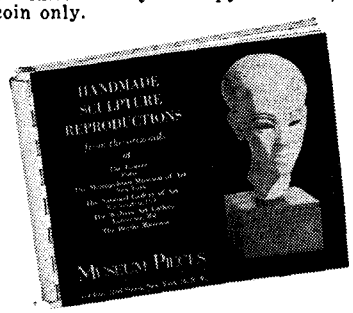

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Guide to Books for Young People

WHILE there are a number of books for children and young people this year that have only a transient value, there are some that will probably have a long and prosperous life. There are books that will, in both text and illustration, prove the Book Week slogan "Reading Is Fun." It will be fun for the younger boys and girls to explore the delectable pages of the two alphabet books: "Ape in a Cape" and "A for the Ark." It will be fun for the entire family to meet the wise, unselfish spider Charlotte, Wilbur, the good little pig, and self-centered and slightly hardboiled barn rat Templeton. It will be fun for the boys to follow the adventures of "Bill Bergson, Master Detective" and for the girls to meet the Fripsey family in Madye Lee Chastain's "Bright Days" and the Ridgeway children in Carol Ryrie Brink's "Family Grandstand." For everyone from eight to eighty it will be a thrilling experience to read of the journey that Big Tiger and Christian took through the Gobi Desert into Inner Mongolia. To own a book as good as this is to possess a treasure for mind and spirit whose value increases as the years go by. It is fun, too, to have the brilliant new illustrations for Kipling's "Just So Stories" and the new edition of Henry Beston's fairy tales. The opportunity to see and handle the new books before Christmas is greater this year than ever before. It should lead to a wiser and happier choice. We hope that every boy and girl in America will find this year the book that completely satisfies him.

—MARY GOULD DAVIS.

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Picture Books

NEW WORLD FOR NELLIE. By Rowland Emett. New York: Harcourt, Brace & Co. No paging. $2.

WITH the publication of this book a creative power that has amused and intrigued thousands of adults through the pages of the London *Punch* is presented to the boys and girls of America. Not that their parents will neglect it. One of the nicest qualities it has is the promise of being a book that can be shared and enjoyed by the entire family. Many Americans who went to England for the Festival of Britain saw and possibly rode on *Nellie*. Her engineer and fireman, Albert Funnel and Frederick Firedoor, had driven her for years down Cloud Cuckoo Valley; but when their country called they brought her to the Festival. It may have been the beginning of wider travels for *Nellie*.

In this fascinating record they turn her into a flying machine, steer her across the Atlantic, and land her on the rails of the Third Avenue Elevated in New York. They then run her into Carnegie Hall, during an orchestra rehearsal, and take her apart so that she can obligingly furnish new and effective instruments for modern music. Her adventures that follow are exciting, ridiculous, and thoroughly satisfying. Only imagination and humor in a very high degree could have invented them. With this creative power and humor go the most precise and exquisite drawings in black-and-white and in color. Boys will love the delicate, exact drawings of *Nellie*'s "gadgets" just as they loved Robert McCloskey's drawings of the gadgets that intrigued *Homer Price*. As one turns the pages there is seemingly no end to the delightful detail that Mr. Emett draws with such ease and such utter harmony. It is heartening to have a fresh new talent like this come to the children from England just now. They owe so much to the English authors and artists. We heartily congratulate the publishers for adding to our debt in this particular year of our common history.

EVEN STEVEN. By Will and Nicolas. New York: Harcourt, Brace & Co. No paging. $2.25.

How small boys will love this new picture book from Will and Nicolas! It tells of Hobie Yates, who lived at Barnacle Ranch in the West, and of his tiny white pony, Even Steven. It was Hobie and Even Steven who found the ranch horses that wicked Mr. Blackett and his equally wicked men had stolen from Barnacle Ranch and hidden in a deserted valley. Mr. Blackett was trying to keep the Barnacle horses from competing in the Horse Fair, so that his own inferior horses could win. But he reckoned without Hobie and Even Steven! There are movement and action in every drawing. Steven is irresistible both in a "close-up" of his head and in the spirited drawings of him and of Hobie in action. Flat color—orange, blue, green, and brown—make a background for the vigorous, humorous figures of the cowboys and their horses. It is a perfect Christmas present for any little boy in all the world.

BEASTS AND NONSENSE. By Marie Hall Ets. New York: The Viking Press. 64 pp. $2.

All of Marie Ets's picture books bring satisfaction to a reviewer and infinite pleasure to the children. In this one she gives us a series of nonsense rhymes illustrated with black-and-white drawings that are very funny and very original. We particularly like the one of the alligator:

> Sophie Simmond's mother
> Once kept an alligator
> But the alligator ate 'er
> So she never kept another.

We like, too, the one of the two good little hippopotami, sitting in school with their paws crossed on their stomachs while the teacher writes on the blackboard:

> At home it's "It's me."
> At school it's "It is I."
> And hippopotamuses
> Are hippopotami.

The end-papers, with all the animals riding on the back of a whale, is as choice a picture as Marie Ets has ever drawn. We can only hope that many many little boys and girls will find this book under their Christmas tree.

APE IN A CAPE: An Alphabet of Odd Animals. By Fritz Eichenberg. New York: Harcourt, Brace & Co. No paging. $2.

Every page of this picture book, its end-papers, and its cover jacket express the creative power, the humor, and the skill of an experienced artist. Reproduced in red, yellow, and blue, each animal tells a story, from the Ape in a Cape to the last drawing, which is a zoo. One touch that this reviewer particularly likes is when Mr. Eichenberg comes to X. Instead of giving us some exotic animal with an unpronounceable name he draws a magnificent picture of a lion king and says, simply, "X for Rex." It is hard to say which animal one likes best. Is it the ape with his deep-set eyes, his humorous, curiously human mouth? Is it the adorable rabbit holding the fox captive in a box? Perhaps it is the irresistible pig in a wig or the lizard standing, at the wizard's command, on his hind legs. This is a picture book to give to the youngest member of the family, to be shared with all the other children, to be cherished by the parents and grandparents. It is a picture book for all the children in the world because there is no language barrier. It speaks a common language of beauty and humor and authority. And all this richness costs only two American dollars!

A FOR THE ARK. By Roger Duvoisin. New York: Lothrop, Lee & Shepard. No paging. $2.

This is one of the nicest, funniest alphabet books that we have had for a long, long time. Boys and girls of almost any age will find a chuckle on every page. The "animals go in two by

—End-papers from "Beasts and Nonsense."

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two," classified under the first letter of their name. There are several amusing exceptions. When Noah sees the leopard coming in alone he asks: "Where is your wife, Mr. Leopard?" And the leopard answers: "She will come with the P's, Mr. Noah. She thinks our other name, Panther, sounds better." Humor that never fails invests every drawing. The two black bears who prefer to be called by their Latin name, "Ursus," are so funny and lovable that one longs to pat them. The jaguarondis, who spell their name with a Y, are most impressive. Noah, a dignified old gentleman with a long white beard, wears a handsome red robe. The end-papers with the letters of the alphabet painted on the sides of the ark and the animals crowding its deck is, alone, worth the price of the book.

PUSS IN BOOTS. A Free Translation from the French of Charles Perrault. With Pictures by Marcia Brown. New York: Charles Scribner's Sons. No paging. $2.

Puss in Boots, dressed in the court costume that the King gave him, stands on the cover jacket of this enchanting version of his story. The only word for him is "magnificent." Never has any of his many illustrators made him so alluring. How charming the Princess and the miller's son are as they go hand in hand through the great archway of the ogre's palace! Marcia Brown has dressed them all in the costume of their day, and the color is lovely—rich and soft, without the crudeness of color that one sees in some of the picture books this year. The wording of the story follows rather closely that in Walter De La Mare's "Animal Stories." It is graceful, clear, and touched with humor. But it is the drawings and their reproduction that make this a memorable picture book. Children who get their first impression of the famous French fairy tale from this artist's work are lucky little people.

A CHILD'S GOOD MORNING BOOK. By Margaret Wise Brown. With lithographs by Jean Charlot. New York: William R. Scott. No paging. $2.

The author and artist who together made "The Child's Good Night Book" present one now for the beginning of the day—the sunrise, the awakening of the birds and animals, and, finally, of the children. It is in full color and, again, Jean Charlot has made distinguished lithographs. The one of the little horse is particularly effective. With the last line—"Wake up, everyone! This is your day"—the picture shows all the characters that have appeared in other pages. It is a striking and beautiful picture.

THE LOVELY SUMMER. By Marc Simont. New York: Harper & Bros. No paging. $2.

While this is not quite as funny as "Polly's Oats," it is a very amusing picture book. Printed in black-and-white, it tells of two rabbits, one timid and one brave, who wage a battle with a man and his wife who come to the country and plant a vegetable garden. Gladys and Jerome—the rabbits—thoroughly enjoy the young vegetables and successfully foil the man's efforts to protect them. The man and his wife are more or less caricatured, but the two rabbits are very realistic.

—From "The Black Sombrero."

THE LION ON SCOTT STREET. By Jane Siepmann. Pictures by Clement Hurd. New York: Oxford University Press. No paging. $1.75.

Clement Hurd has drawn a very amusing lion as the hero of this picture book. When he appears on Scott Street in New York the Fire Department, the Police Department, the ambulance and the zoo are summoned. But the lion is a mild, rather pleasant animal. The zoo man offers him a mutton chop and assures him that he will have a steak for dinner if he will come and live at the zoo. The lion agrees. The little boy who really imagines the whole episode, and his friends, are given ice-cream cones and balloons. Little children will find this an amusing and rewarding picture book.

THE BLACK SOMBRERO. By Nanda Ward and Lynd Ward. New York: Ariel Books. No paging. $1.75.

Lynd Ward's daughter has written a rhythmic text for drawings in color and in black and white of a little cowboy, Johnson, whose sombrero was carried away by the wind. Johnson follows the wind on his pinto pony, asking the desert creatures if they have seen the black sombrero. Thus we have drawings of Johnson and his pony, of the wind, of the prairie dog, the rattlesnake, the pack rat, and the armadillo. The sombrero is finally found in the armadillo's burrow, where it is a nest for a family of very young rabbits. It is good to have a picture book again from Lynd Ward.

THE LOST TUGBOAT. By Nils Hogner. Illustrated by the author. New York: Abelard Press. No paging. $2.

This is the first text that Nils Hogner has written for his drawings—and it is a very good story. The tugboat works in New York Harbor against the background of the tall buildings on Manhattan Island. Her name is *The Betsy Ann,* and she has a crew of three, Captain Olaf, Lars, and Andy. Going to the rescue of the *Nancy O,* she gets lost in the fog; but she ends up by coming across an ocean liner and helping to dock her. The bold, vigorous drawings are printed in green and red. It is a very refreshing picture book.

A HOLE IS TO DIG: A First Book of First Definitions. By Ruth Krauss. Pictures by Maurice Sendak. New York: Harper & Bros. No paging. $1.50.

The drawings in this book are so gay and funny and so in key with a child's thoughts that it hardly needs the highly original definitions that Ruth Krauss, author of "The Bundle Book," gives as the text. Here are many small black and white figures of children doing absurd things, from an adult point of view, in a very earnest way. It is what the children call "a little book," well-designed and bound. Little boys and girls will almost certainly love it.

THE GREAT OTHELLO: The Story of a Seal. By Tony Palazzo. New York: The Viking Press. 48 pp. $2.

The Great Othello was a circus seal, carefully trained to do all sorts of tricks by Mister Higgins. He became so famous that he was welcomed in the cities by brass bands and local officials. Then the King of the Seals up on Sealskin Island in the Pacific heard of Othello and invited him to perform before a very large company of seals. Othello was fascinated with the free life of his kind. He decided to stay with the wild seals, visiting Mr. Higgins only once a year at carnival time. This is a long, slender picture book, printed in black and red.

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MORROW JUNIOR BOOKS

AGES 4-8

Kid Brother

By JERROLD BEIM

Buzz learns that even a kid brother can be a friend in need. "Vital problems are worked out happily. The pictures are very good, the boys being drawn with rare fidelity and expressiveness."—*N. Y. Herald Tribune.* By the author of *Country Garage,* etc. Illus. by Tracy Sugarman. $2.00

The Mixed-Up Twins

By CAROLYN HAYWOOD

The story of the little twin boys who are always getting mixed up by their playmate, Vickie. "A light, gay story as full of frolic as the twins of ideas."—*Christian Science Monitor.* By the author of *Betsy's Little Star,* etc. Illus. by the author. $2.50

Lively Victoria

By ELEANOR FRANCES LATTIMORE

The adventures of a lively little girl who lived in Miami, Florida. "A sunny book, bright as a Florida orange."—*Virginia Kirkus.* By the author of *The Fig Tree,* etc. Illus. by the author. $2.00

Lunch for Lennie

By CATHERINE WOOLLEY

Lennie, who pretends he is a dog, a giraffe, a kangaroo, etc., decides he will be a little boy and eat his own lunch at the table. By the author of *Railroad Cowboy,* etc. Illus. by Meg Wohlberg. $2.00

What's Inside of Me?

By HERBERT S. ZIM

First in a new series for parents and children to read together, this book will help children to understand their bodies. Illus. by Herschel Wartik. $1.75

What's Inside of Plants?

By HERBERT S. ZIM

Second in the new series, this book explains the different parts of plants and gives simple experiments that even a small child can do. Illus. by Herschel Wartik. $1.75

The New Fire Engine

By JAY HYDE BARNUM

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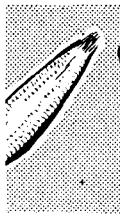

AGES 6-10

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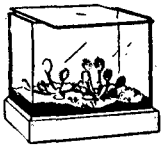
By MILLICENT E. SELSAM



Many easy-to-do experiments illustrate and explain plant movements and what causes them. By the author of *Play with Vines*, etc. Illus. by Fred F. Scherer. $2.00

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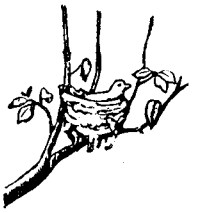
By MARGARET S. JOHNSON

A collie from Ireland finally finds someone to love and look out for. By the author of *Red Joker*, etc. Illus. by the author. $2.00

AGES 10-UP



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The nests of 42 different birds—and the birds themselves — are pictured and described in this beautiful book. By the author of *State Birds and Flowers*, etc. $2.00

AGES 12 UP

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—By Irena Lorentowicz for "Tales of Faraway Folk."

Folklore & Fantasy

TALES OF FARAWAY FOLK. Chosen and retold by Babette Deutsch and Avrahm Yarmolinsky. Pictures by Irena Lorentowicz. New York: Harper & Bros. 68 pp. $2.25.

THE wording of these folk tales from Russia, Central Asia, Karelia, and Lithuania is so good that the only fair way to review them is to quote from each one of them. To read aloud the dialogue between the man and the wolf in the story called "The Wolf" is to realize how perfectly the words fit into their background and to the characters. There are ten stories, all of them unfamiliar to this reviewer, although we recognize characters from the Finnish "Kalevala" in the one called "The Gull." They are short, cryptic stories, very much to the point. There is not a wasted word in one of them. They will be great fun to tell—and to listen to. Irena Lorentowicz's drawings, reproduced in black-and-white, reinforce and interpret the tales. It is good to have her pictures again for the children. This is a valuable addition to world folklore for American boys and girls.

WHEN THE MISSISSIPPI WAS WILD. By LeGrand. New York: Abingdon-Cokesbury Press. No paging. $2.

This "tall tale" in picture-book form is even funnier than LeGrand's "Cap'n Dow and the Hole in the Doughnut." It tells of a huge alligator who lived in the Mississippi River and made so much disturbance with his tail that the pioneers in their covered wagons could not get across. It was Mike Fink who dived down, caught the alligator, and tied up his tail so tightly that he was helpless. The drawings are very funny indeed. Little boys will love them.

BIG STEVE: The Double Quick Tunnelman. By Marie Bloch. Illustrated by Nicolas. New York: Coward-McCann. 72 pp. $2.50.

Here is a new hero of an American "tall tale," or rather a hero and a heroine, because Daisy, Big Steve's tunnel hound, did as much of the work as Big Steve himself. They tunneled through the Rockies. They made a tunnel that reached from Florida to Nebraska to bring the warm weather from the South to the West. It brought hurricanes, too, and they finally had to plug the tunnel up; but Big Steve boasted about it as long as he lived. Nicolas Mordvinoff has made some very amusing drawings in black-and-white for this new "tall tale."

CHARLOTTE'S WEB. By E. B. White. Pictures by Garth Williams. New York: Harper & Bros. 184 pp. $2.50.

There are unique characters in this story—a story that will have for grownups as well as for the children a curious fascination. The principal members of the cast are Charlotte, a wise and unselfish spider; Wilbur, a kindly but rather stupid young pig; Fern Arabel, a little girl who loves and understands animals, and Templeton, a stable rat who is hard-boiled, greedy, and vulgar, but intensely interesting. Wilbur was the "runt" of the litter, destined to be killed, but Fern saves him and brings him up by hand. As he grows older—and fatter—the farmer who has bought him from Fern begins to think of pork chops and bacon. Then Charlotte comes in. It is Charlotte's web that saves Wilbur in a fantasy that has the beauty and delicacy of the web itself. It has, too, a robust and irresistible humor. Templeton's remarks are almost classic in their wording. There is a stuttering gander that will delight the children when the story is read aloud. It is Templeton who helps preserve the sac that holds the coming generations of spiders. Then, her mission accomplished, Charlotte dies. Will the children grieve at her death? Certainly they will; but it is a grief that will do them no harm.

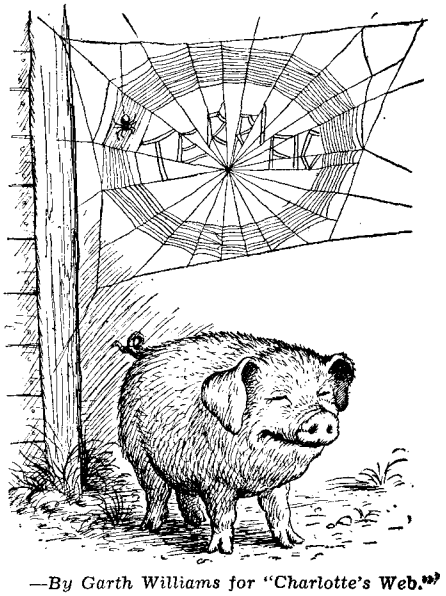
The black-and-white drawings by Garth Williams and the cover-jacket in color are all that we who have a deep feeling of admiration and affection for the characters in the story could ask.

MRS. McTHING. A Play by Mary Chase. Illustrations by Madeleine Gekiere and Helen Sewell. New York: Oxford University Press. 142 pp.

It is exciting to find how the charm and originality of "Mrs. McThing" come out in the printed play almost as vividly as they do on the stage with the expert playing of Helen Hayes and the other members of the fine cast. Here is a fantasy that is, too, convincing realism. Scenes and characters hold us with their fidelity to life and their strange "over the border" quality. The dialogue reads as it sounds when you hear it interpreted by an actor—quick, revealing, exactly right in every line. Madeleine Gekiere and Helen Sewell have drawn the characters with such frankness and humor that they are fully revealed on the printed page. This is an ideal book to give to young people who like to read plays aloud and even interpret them in a group. A good deal in it will appeal to the younger boys and girls. Both Howay and Mimi are characters that will interest and amuse them. A word should be said for the stage directions. They add enormously to the vividness of the play itself.

CAPTAIN APPLE'S GHOST. By Evelyn Sibley Lampman. Illustrated by Ninon Macknight. New York: Doubleday & Co. 250 pp. $2.50.

This is an original, amusing tale. An old house, set in the slums of a big city, is occupied by the Welfare Department and used as a children's center and museum. It is filled most of the day with boys and girls from poor families near by who love it. It once belonged to a prosperous family named Apple, and old Captain Apple, prowling round as a very vigorous ghost, strongly disapproves of the way the house and grounds look and the use it has been put to. But his disapproval soon changes to sympathy and affection for the children who are trying to save the house from being sold, by a hard-hearted city adminis-



—By Garth Williams for "Charlotte's Web."

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tration, for building lots. The Captain's mysterious appearances and disappearances, his ghostly interference with the meetings that went on, his scorn for modern ways of life, and his growing concern for the children are so well-told that we find ourselves getting very fond indeed of Captain Apple's ghost. In the end he goes back to his cloud in the sky for an indefinite rest, happy in the knowledge that he has solved the problem for the people most concerned. Ninon Macknight has added to the value of this intriguing story by drawing the Captain's ghost with great skill.

JENNY'S ADOPTED BROTHERS. Written and illustrated by Esther Averill. New York: Harper & Bros. 32 pp. $1.50.

In the sixth book of the chronicles of Miss Jenny Linski, little black cat of Greenwich Village, Jenny's feminine nature asserts itself. She meets two roving tom-cats, brothers, and, feeling sorry for them, persuades Captain Tinker to adopt them both. The Captain is willing, but when the two settle down, taking possession of Jenny's favorite chair, occupying both of Captain Tinker's knees, the green-eyed monster assails Jenny and she begins to resent the presence of Checkers and Edward. However, everyone who knows Jenny Linski knows that her better nature conquers. When the two brothers, hurt by Jenny's attitude, run away she follows and finds them. All three return to Captain Tinker's house and settle down happily together. The book, like the others of the chronicle, has style and charm.

MR. WICKER'S WINDOW. By Carley Dawson. Illustrated by Lynd Ward. Boston: Houghton Mifflin Co. 272 pp. $3.25.

In this fantasy Christopher Mason, who lives in the oldest part of Washington, Georgetown, today is transported into the past. Through the magic of the old man who keeps an antique shop he finds himself living in the year 1790, destined to go through danger and adventure in order to bring a Jeweled Tree from China to help the young America pay its bills. Mr. Wicker teaches Chris magic—magic so strong that he can instantly change himself from a boy into any bird, fish, or animal that he wants to be. Two evil men are also trying to obtain the Tree. Chris must outwit them. Most of the story is of the voyage to China, of its dangers and difficulties and of the final triumph of Chris and Mr. Wicker. In the

—Illustrations by Claire and George Louden for "Thunder of the Gods."

mind of this reviewer the question is: Will boys and girls of an age to read this long story accept Mr. Wicker's magic? It is definitely a "fairy-tale" magic. The scene in the Emperor's garden when Chris gets the tree might be straight out of a fairy tale. Yet it is, essentially, an adventure story for boys and girls who will probably feel that they have outgrown fairy tales. The 1790 scenes have atmosphere and humor. Lynd Ward's drawings are strong and convincing. We wish that the publishers had omitted the flat color.

THUNDER OF THE GODS. By Dorothy Hosford. Illustrated by Claire & George Louden. New York: Henry Holt & Co. 115 pp. $2.50.

Dorothy Hosford is the author of the story of Beowulf, "By His Own Might," and of "Songs of the Volsungs." In this book she tells the stories of the Norse gods as they are written in the poetic Edda and the prose Edda. There are dignity and beauty in her wording and a gleam of humor. Thor and Loki furnish most of the action. The story of Thor's encounter with the giants is particularly well-told. Storytellers will find this book invaluable. It is illustrated with black-and-white line drawings.

DOCTOR DOLITTLE'S PUDDLEBY ADVENTURES. Written and illustrated by Hugh Lofting. Philadelphia: J. B. Lippincott Co. 241 pp. $3.

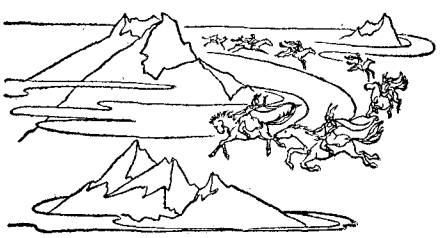
The first story in this, the twelfth and last of the Dr. Dolittle books, is a sea-adventure told to the dog inmates of the Home for Cross-bred Dogs in Dr. Dolittle's yard. For it Hugh Lofting had made some of the funniest, most appealing drawings of dogs that have appeared in any of his books. There are forty-one stories in all, and they are all good. Boys and girls both will appreciate the exciting tale of how Kling, the detective dog, solved a knotty problem and the strange story of the Green Breasted Martins. It is a grand book to have in the family, to read aloud and to share with friends. There is a generous number of illustrations, including one of Gub-Gub, the Pig, opposite page seventy-eight that is worth the price of the book.

THE VALLEY OF SONG. By Elizabeth Goudge. Illustrated by Richard Floethe. New York: Coward-McCann. 281 pp. $2.

Elizabeth Goudge has created a fascinating background for this story of little Tabitha, her people, and her "over the border" country in the Valley of Song. The setting is a little shipbuilding town on the coast of England one hundred years ago. The skilled workers who build the ships, from the Master Builder to his French wife, from her French poodle to Tabitha's father, are convincing as characters, loyal to their craft, devoted to the ships that take shape under their hands. One of the best of them is old Job, the wood-carver, who goes with Tabitha to the Valley of Song.

To this reviewer Elizabeth Goudge is more effective in the real world than in the imagined one. One must return to childhood to enter the Valley, where the Sign of the Zodiac, under which each one is born, becomes his guide and protector. Many of the word pictures of this strange and lovely land are beautiful, and there is music in the wording as one reads the story aloud. Some of them build up to a really thrilling climax. But sturdy, generous, red-headed Tabitha is still a child. Will her character so attract younger boys and girls that they will read through the long and complex descriptions of the Valley? It is probably a story that will be read by the discriminating few rather than by the many. It would certainly give a great deal of pleasure to adults.

We definitely do not like Richard Floethe's illustrations. They seem to us ineffective and unrelated to the story.



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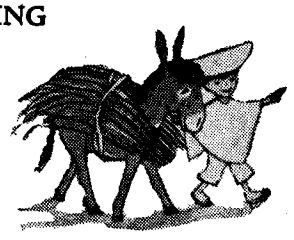

Prize Winner, New York Herald Tribune Children's Spring Book Festival, 1952.

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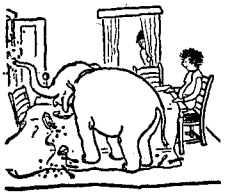

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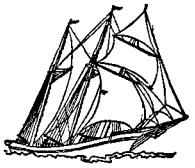

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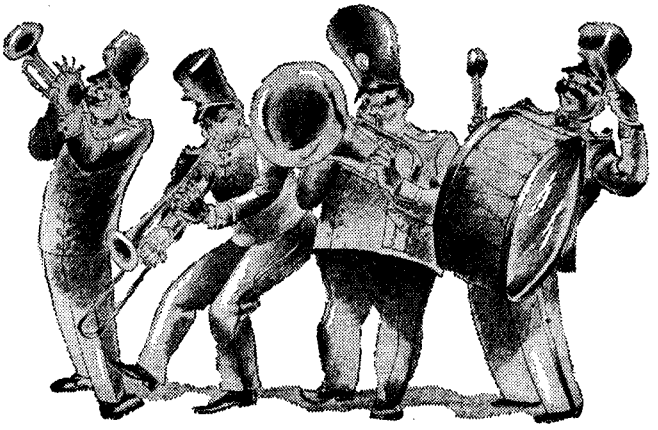

Illustration from *The Great Othello*

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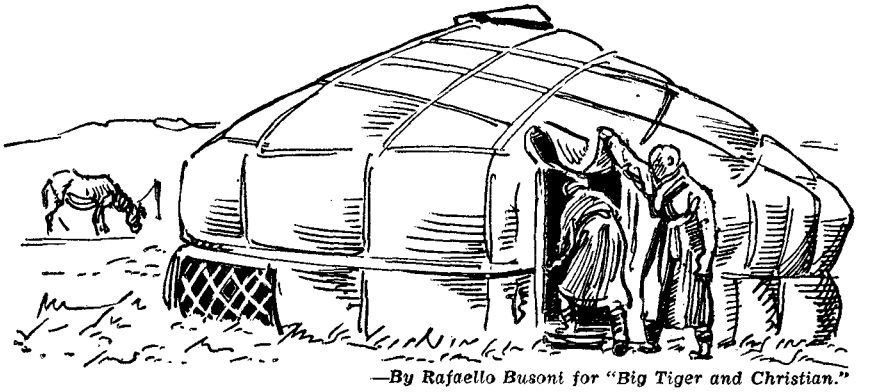

—By Rafaello Busoni for "Big Tiger and Christian."

Stories for Younger Boys & Girls

BIG TIGER AND CHRISTIAN. By Fritz Mühlenweg. Illustrated by Rafaello Busoni. New York: Pantheon Books. 593 *pp.* $4.95.

THIS is an adventure story, unusually long but so interesting that it holds the reader from the first paragraph to the last. Translated from the German by Isabel and Florence McHugh, it is so good a translation that one knows immediately the author is a "born" storyteller. The book has an exciting plot, continuity of action, even a mystery. It has a varied group of characters that emerge as people, each one clearly defined. The background and atmosphere are extraordinarily vivid. One learns to know not only the Gobi Desert and the mountains of Inner Mongolia, but what the people look like, what they wear and eat, what they say to one another. The two boys—Christian, who is the son of an English doctor living in Pekin, and Big Tiger, who is a Chinese boy and the David to Christian's Jonathan, are admirably drawn. Christian is a natural leader, but he wisely defers to Big Tiger in the rather intricate observance of Chinese etiquette and social customs. Depending on one another, they come through a great adventure with great credit. Comedy is supplied by a very intelligent black poodle dog which is given to the boys by a Mongolian girl, Sevenstars, who first told parts of this amazing story.

It is, in a sense, a rather intricate story. The time is 1922, when the war lords and the founders of the new republic of China were fighting for the possession of Pekin. General Wu, who finally conquered the city, sends Big Tiger and Christian on a mission to the Governor of Sinkiang Province in an army truck driven by one of his soldiers, Good Fortune. Later the boys transfer to the hardy Mongolian ponies and even to camels. There is a "villain" in the story—a sly and corrupt merchant—who goes with them. There is the mystery of the silver ring which the old "Living Buddha," Yolros Lama, gives into the keeping of Big Tiger. There is the treasure of silver bars buried years before in the deserted Black City. One of the strongest personalities is the bandit leader, Dampignak, whom they find in his mountain fortress of Inner Mongolia. Plot and action are here to follow with almost breathless interest: but there is more to this than plot and action. Here is a book that has no objective other than to tell a story, although it deals with a controversial subject. It presents the Mongolian people as an explorer and scientist found them. Some are simple, courteous, kindly. Some are rough, fierce, treacherous. Throughout the adventure, in the most difficult situations, the two boys preserve their complete naturalness, their intelligence, and their sense of humor.

We hesitate to say what age a boy or girl must be to recognize the lasting value of this story. Christian is twelve years old when the adventure begins. We are sure that the older boys and girls and even adults will be held by it. We are certain that its length will not bother anyone who has read the first page. Perhaps its fine format will attract the younger children. Rafaello Busoni has made charming line drawings as chapter headings, and the end-papers and cover jacket in color are stunning. It is a book that will have a long, long life because it has that quality that makes a book live—the vigor and enthusiasm of a writer who has a story to tell and knows exactly how to tell it. It is, in our opinion, the outstanding book of 1952.

THE TREASURE TROVE OF THE SUN. By M. Prishvin. Translated by Titiana Balkoff-Drowne. Illustrated by Feodor Rojankovsky. New York: The Viking Press. 88 *pp.* $2.75.

Beautiful drawings, printed in rich color, illustrate this distinguished story from Russia. It is a tale of two children, orphaned in the war, who go to a treacherous swamp to pick the spring cranberries—berries that are precious because they have a medicinal value. The action is divided between the children and Tress, a dog that had lived once with an old hunter in the forest. Tress, a fox, a rabbit, a snake, are all brought into the story. Even the sound that the birds make are part of the text. It gives an unusually vivid word picture of the silence and wildness of the swamp country where Anna and Peterkin wander—children lost in a strange, wild world. It is Tress, seeking the master that she has lost through death, who saves Peterkin from the bog. Trying to shoot the rabbit that Tress is after, Peterkin kills the great gray wolf that has been stealing sheep from the shepherds for years. He and Anna return to the village as heroes, and Anna gives the precious cranberries to the home that is being built for orphan children. There is a poetical quality in the wording that will not surprise the readers who remember Titiana Balkoff-Drowne's translation of Peter Ershoff's "Little Magic Horse." This is a book for adults and for art lovers, as well as for children.

BILL BERGSON, MASTER DETECTIVE. By Astrid Lindgren. Translated from the Swedish by Herbert Antoine. Illustrated by Louis S. Glanzman. New York: The Viking Press. 200 *pp.* $2.

The author of "Pippi Longstocking" presents a hilarious story of a boy detective in a little town in Sweden who actually "detects" three jewel thieves and restores the jewels to the police. Bill has two confederates, Anders and Eva-Lotta—a bold and enterprising young person whom both Bill and Anders have decided to marry. Perhaps the funniest part of the story lies in Bill's imaginary conversation with his admiring public. The grown-ups in the story are as amusing and satisfying as the three children.

TWENTY AND TEN. By Claire Huchet Bishop. New York: The Viking Press. 76 *pp.* $2.50.

This is a simple, moving story of wartime France, written as if it were told by a young girl who was one of the "twenty." She and nineteen other French children who had found refuge in a lonely house in the country hide ten Jewish children from the Nazis. They share their meager rations with their new friends and used all their imagination to outwit the Nazis on that terrible day when they

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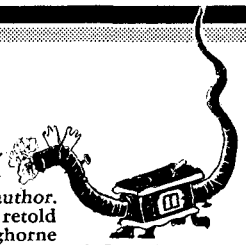
RICHARD BROWN AND THE DRAGON



By Robert Bright. *Illustrated by the author.* The funniest dragon hunt in history, retold from an anecdote by Samuel Langhorne Clemens in *A Tramp Abroad.* By the author of *Georgie,* and illustrated in his most rollicking manner. 6 to 9. $2

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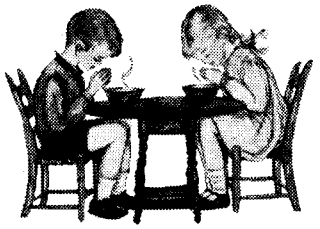

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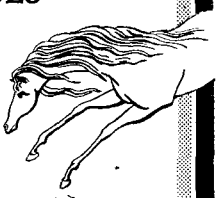

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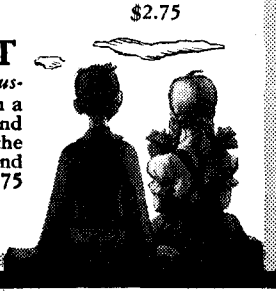

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searched the house. There are real emotion, humor, and courage in this vividly told story—all qualities that were a part of life during the occupation. The author, a French woman, has made several visits to France since the war. We are not surprised to learn that this is a true story, told to Mrs. Bishop by a friend who knew the children to whom this very thing happened.

From the very first moment with this book one is fascinated by the illustrations. William Pène du Bois has perfectly captured the atmosphere of the French countryside. He has drawn Janet, Henry, little Louis, and all the others as real children. Our favorite portrait though is of Sister Gabriel with the soft white wings of her headdress blowing as she crosses the yard.

—Blanche Weber Shaffer.

UP A CROOKED RIVER. By May McNeer. Illustrated by Lynd Ward. New York: The Viking Press. 222 *pp.* $2.50.

When the four Renfroe children started up the river in Florida in *The Palmetto Queen* they were bound for their father's new plantation and under the care of Aunt Mattie. Aunt Mattie was a very conventional lady and it was 1870. Pug, the youngest girl, hated conventions—especially bustles. On board with them, beside the Captain and the crew, were an Italian lady opera singer and two gentlemen who proved to be rather weak reeds to lean on when trouble came, that is, when *The Palmetto Queen* got stuck in the mud after all the water ran out of a lake, and there appeared on the scene three "thugs" who were after the opera singer's jewels. It was Pug and Randy who really outwitted the villains, although the opera singer certainly did her part. The Signorina Donna Bella Signorelli turned out to be a crack shot. She was really Mamie Jenkins, daughter of "the best shot, but for Wild Bill Hickok, in the Western plains." The contrast between the manners and costumes of the 1870 ladies in the scene when the thugs try to board the boat is very funny indeed. It is a gay, funny, rather exciting story with excellent illustrations by Lynd Ward.

BRIGHT DAYS. Written and illustrated by Madye Lee Chastain. New York: Harcourt, Brace & Co. 178 *pages.* $2.25.

It is not only the younger or even the older girls who will thoroughly enjoy the description of the family who moved into the old house next door to Marcy on a September morning. The warmth and humor, the clear characterization of the Fripsey family, which included eight children, three dogs, and four cats, not to mention a father and mother and a grandmother, is such fun to read that this reviewer found herself reading it all over again before she went on to the other stirring incidents of this jolly, funny story. Marcy found the Fripseys fascinating, and even her Aunt Partridge—a caustic lady—admitted that they were original and entertaining. The arrival in town and at the school of a "snooty," superior little girl brought Marcy a problem in human relationships. She learned what jealousy and rivalry can do to upset the pattern of school life. Both Marcy herself and Patty Fripsey are exceptionally good characters. This is an exceptionally fine story—one that girls of a wide age range will enjoy. As in all her books, Madye Lee Chastain had added to its value with her attractive drawings.

—By Lynd Ward for "Up a Crooked River."

COME, CHUCKY, COME. By Dorothea J. Snow. Pictures by Joshua Tolford. Boston: Houghton Mifflin Co. 46 *pp.* $2.

The publishers have added to the American folktales illustrated by Joshua Tolford a very appealing story of a woodchuck named Chucky and a little Kentucky mountain boy who wanted a fiddle. It was Chucky who finally won the fiddle for Lonnie, and the drawings of Chuck, of Lonnie, and of Grandpappy are so good that no book-lover can afford to miss them.

THE DUTCH COLT. By Cornelia Meigs. Illustrated by George and Doris Hauman. New York: Macmillan Co. 136 *pp.* $2.

Hugh and Gertrude Andrews lived at Pennsbury, the house on the Delaware River that Benjamin Franklin had ordered built when he was in England on his country's business. Financially Franklin was in trouble and Hugh longed to do something to help him. He was dismayed when the only good horses on the farm were sold to pay Franklin's debts. Then the old mare produced a fine colt and Hugh made it his special charge. The story tells how the colt was stolen from the barn one night when Hugh had forgotten to lock the door, how Hugh traced him and rode him back through the stormy night to his own stable. When finally Mr. Franklin returned to Pennsylvania Hugh confessed that it was he who had forgotten to lock the stable door. He knew he was forgiven when Franklin said; "But thee has found him again for me. I thank thee, Friend Hugh."

Rich in background and atmosphere, this is a fine story to give to younger boys and girls of the early days in America.

CRISSY AT THE WHEEL. By Mildred Lawrence. New York: Harcourt, Brace & Co. 200 *pp.* $2.50.

Mildred Lawrence's unfailing sense of humor was never more in evidence

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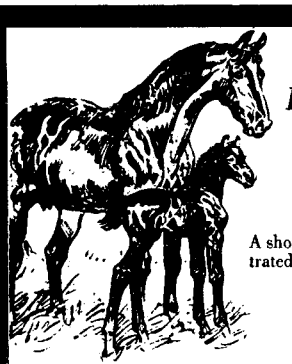

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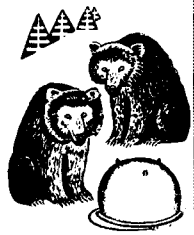

By Alice Dalgliesh. Illustrated by Helen Sewell. "A wilderness thriller such as any lucky child might hear from his great-grandparents."—*New York Times Book Review.* "Full of suspense and humor."—*New York Herald Tribune Book Review*
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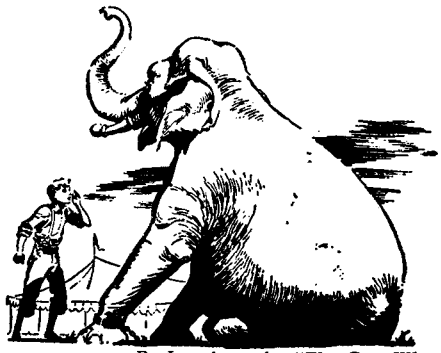
than in this new story. It is set in a small town in Michigan in the very early years of the twentieth century, when automobiles were called "horseless carriages" and the favorite remark of small boys everywhere was "Git a horse! Git a horse!" Crissy's father, who was a successful salesman for the Wellfleet Carriage Company, believed in the new horseless carriages and rashly undertook to sell twenty of them, if Mr. Wellfleet would make them before the Grant City Diamond Jubilee in July. To Crissy it was vital that the twenty should find purchasers. She proved to be a "chip off the old block" as far as salesmanship was concerned. One of the most lovable characters in the story is Jeb Halsey, who painted the fine decorative lines in color on the shining black carriages. Jeb was a scholar in his own individual way, and his quotations from Shakespeare and the English classics are always apt and amusing. There is a contagious gaiety about the tale that everyone, young and old, will appreciate. It paints an important era in American history with humor and understanding. Crissy herself, like "Tallie," is a thoroughly satisfying heroine.

THE TRAIN THAT NEVER CAME BACK: And other Railroad Stories. By Freeman H. Hubbard. Illustrated by Kurt Wiese. New York: Whittlesey House. 127 *pp.* $2.25.

The author of "Vinnie Ream and Mr. Lincoln" has gathered together here two American folk heroes—John Henry and Casey Jones—and six highly exciting adventures on railroad trains, all of them true stories. They are told for the younger boys and girls and illustrated with a generous number of Kurt Wiese's black-and-white drawings.

MARKET DAY FOR TI ANDRE. By Maia Rodman. Illustrated by Wilson Bigaud. New York: The Viking Press, 48 *pp.* $2.

The drawings in this book are by the young Haitian artist who painted the "Marriage at Cana" for the Cathedral at Port-au-Prince. They are in black-and-white and they convey vividly the poverty, the primitive quality of the Haitian country people. Unluckily, the story lacks atmosphere and the "feel" of the Haitian natives. There is not one glint of humor in it. One cannot see or hear the natives of Haiti or recognize their gaiety and humor, as Harold Courlander recognized it in his "Uncle Bouqui of Haiti." This is a realistic story—just the record of how little Ti André and his mother went on their donkey from their mountain home to the market at Port-au-Prince and what they found there. But it gives no sense of the dramatic beauty and color of Haiti—of the aquamarine of the sea, the somber green of the mountains, the crude, brilliant color in the skirts and headdresses of the women at the marketplace. It speaks of the Haitian drums, but it does not say how their curious, individual rhythm gets into your head and stays there even after the sound has ceased. There is so much atmosphere in this beautiful island, and so little of it has been portrayed for American boys and girls. It is disappointing to have a story that is as "pedestrian" as this one.



—By Lee Ames for "The Boy Who Stole the Elephant."

HENRY AND BEESUS. By Beverly Cleary. Illustrated by Louis Darling. New York: William Morrow & Co. 192 *pp.* $2.50.

Another Henry Huggins story, in which he and his dog, Rebsey, meet a young lady named Beesus and find her at one with them in their quest for adventure. Henry has his troubles with Beesus but on the whole finds her company rewarding. This is as funny as the first story about Henry Huggins.

THE BOY WHO STOLE THE ELEPHANT. By Julilly H. Kohler. Illustrated by Lee Ames. New York: Alfred A. Knopf. 89 *pp.* $2.50.

Boys—and girls—who read this admirable story will envy its hero, Gyp. He had a hard time, we admit, but his was the privilege of being "elephant boy" to one of the nicest and most amusing elephants in fiction. His purpose in stealing Queenie and going with her from a little town in Illinois to another little town across the river in Ohio was a noble one. It was just bad luck that he was put in jail, and that Queenie went on the rampage when she was separated from him. It turns out well in the end for both Gyp and Queenie. In the meantime we have grown so attached to them that we hate to lay them down.

Stories for Older Boys & Girls

MARSHA ON-STAGE. By Amelia Elizabeth Walden. New York: William Morrow & Co. 251 *pp.* $2.50.

THIS is a well-written, convincing story, for the important things in it—character, love, a career—grow slowly and inevitably out of the ever-shifting soil of events.

Before Marsha Blake even meets Stephen Terry, son of a famous theatre couple, she is sure that he is a know-it-all and resents his coming to New Sharon to open the old playhouse and direct his own play. The other high-school seniors like this short, homely newcomer and believe in his ability. He can teach much even to the talented Marsha, says her brother Ricky. Marsha disagrees, but enters into an actress-director relationship with Stephen, and the battle is on. Marsha's flareups meet with Stephen's infuriating silences. Outraged pride goads Marsha into deliberately undermining Stephen's direction. When it is produced the drama is mistaken for a burlesque, and Stephen blames Marsha.

A guilt-besieged Marsha soon has to act opposite Stephen in a school play. Here, she discovers to her horror that she totally lacks the comedy sense essential for her part. Before, she had been defiant of Stephen's instruction; now she wants it desperately.

Days of intense, concentrated work with Stephen follow, topped off by zestful raids on the refrigerator during which Marsha learns to take time out for laughter. Almost against her will Stephen becomes a part of her life. Caring for someone makes Marsha aware that there is a world outside herself and evokes a warmth in her which had always been lacking.

Marsha's new emotional depth and maturity shine through in Stephen's second play, where she portrays a woman who loses the man she loves. This time she believes in the play, but Stephen's lack of confidence in it and in himself brings conflict and impending failure. Now it is Stephen who needs Marsha's help, and when Ricky points that out the once arrogant Marsha buries her pride and whirls into action to save Stephen's play. She succeeds so well that the play is scheduled for a tryout in summer stock with Marsha in the lead. And Stephen, never before sure of himself with a girl, at last speaks of love.

This book is as filled with acting and directing tips as a raisin pie with

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Story and pictures by CLARE TURLAY NEWBERRY. A beautiful picture book about a mother cat who hides her kittens from a very little girl. Ages 3-6. $2.00

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By MARGARET WISE BROWN. Pictures by LEONARD WEISGARD. The tale of a cat who floated away to "a land where no mouse squeaks and the air smells sharp and sweet." Ages 3-7. $2.00

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Story and Pictures by ESTHER AVERILL. A new story about the shy little black cat *The Atlantic Monthly* called "a personality ranking not far below such giants as Peter Rabbit." Ages 5-10. $1.50

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By JANETTE SEBRING LOWREY. Pictures by PEGGY BACON. "There's a touch of fantasy to this charmingly humorous story of small town happenings . . . dry yet gentle humor."—VIRGINIA KIRKUS. Ages 7-11. $2.50

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raisins. It will, like Amelia Walden's earlier treats, be devoured in one sitting by older girls.

—Bernice Frankel.

RED SAILS TO CAPRI. By Ann Weil. Drawing by C. B. Falls. New York: The Viking Press. 156 *pp.* $2.50.

The discovery of the Blue Grotto on the Island of Capri is the theme of this story. Michele was the son of an innkeeper in the year 1826. When three strangers came to the island he helped his father and mother serve them. The superstitious dread of the cove where the Blue Grotto opened had kept the island people from it for many years. But one of the strangers was a philosopher who was seeking the "truth through knowledge." He wanted to get at the truth of this superstition. So, helped by Angelo, the wise fisherman, they went to the cove and discovered the amazingly lovely cave. Thus began the pilgrimage from all over the world to "one of the most beautiful places in all the world—the famous Blue Grotto on the Island of Capri."

The story is told largely in dialogue. It has freshness and humor. As you read it aloud it sounds as the Italian people sound when they talk together.

STORMY YEAR. By Lucile McDonald and Zola Helen Ross. New York: Thomas Nelson & Sons. 184 *pp.* $2.50.

This story for older girls has an unusual setting. Nancy Kadderly's father was an agent for an Indian Reservation in a remote part of Washington Territory in the year 1885. Nancy wanted to be an artist and longed for training at a good school. She, her courageous mother, and even the younger children in the family were deeply involved in a plot, furthered by two men who wanted to corrupt the Indians for their own purposes, to get her father out of his position. In the "stormy year" Nancy found that her talent could develop under any condition if her heart was in it. At the end of the year Mr. Kadderly was appointed agent in Tacoma, and Nancy's future was assured.

STAR MAN'S SON. By André Norton. Illustrated by Nicholas Mordvinoff. New York: Harcourt, Brace & Company. 248 *pp.* $2.75.

This is an extraordinary story. It will probably have a strong appeal to the older boys and girls who read science-fiction. André Norton sets it in the year 2250 A.D.—two hundred and fifty years after the civilization of our world has been destroyed by atomic warfare. There is still man on earth, and she pictures them in three groups: the Star Men, who live high in the mountains and are descended from scientists who were protected by the mountains when atomic destruction came; the Plainsmen, who are roving tribes; and the men from the South, who have been driven from their homes by volcanoes and earthquakes. Then there are the Beast Things—horrible creatures who are the result of atomic radiation. Fors, the hero, is of the Star Men, but he is an outcast because his mother was of the Plainsmen. Seeking to redeem himself, he goes on a long quest to the ruined cities in search of knowledge. His companion is a cat-like creature who is loyal and faithful. It is a strange picture that André Norton paints of the quest and its dangers and difficulties. Fors meets one of the men from the South and they become comrades. He is captured by the Beast Things and then by the Plainsmen. There is a war, and the Beast Things are conquered. Then the three groups meet and vow that men shall war no more. The Star Men know that men had almost conquered space before the great atomic Great Blow-up. They vow to learn again to reach outer space and the stars. An unusual story, it is illustrated with vigorous, original drawings by the winner of the Caldecott Medal for 1951.

TRAIL TO THE NORTH. By Louise Dickinson Rich. Philadelphia: J. B. Lippincott Co. 214 *pp.* $2.50.

This is a sequel to that fine story of the Maine woods called "Start of the Trail." In it Bill Gordon guides a man who is seeking a brother lost to him in a flood twenty-five years before. Old Lige, who was one of the outstanding characters in the first story, appears again. So do Bill's father, the warden, and his attractive mother. There is a vivid description of a lumber camp and of a fight there that will deeply interest the older boys. It has not perhaps quite the holding power of the first tale; but it is a book that will undoubtedly find its place on the shelves of home and school libraries.

THE FORK IN THE TRAIL. By Val Gendron. Decorations by Sidney Quinn. New York: Longmans, Green & Co. 208 *pages.* $2.75.

Here is another story of the long journey to California and the Gold Rush in covered wagons, protected by the famous scouts. The hero, Wint Hanners, is "going it alone," not in a covered wagon but with an old farm wagon, two ancient plough horses, and three cows. Wint is a plucky, sensible young person who is wise enough to take the advice of the famous scout Charlie Clemens, and to make his fortune through cattle rather than through a gold mine. In many ways Wint's story is a dramatic, exciting record. Toward the end it becomes rather shrilly melodramatic in the incident when Little Jake tries to shoot his father's murderer. But in the main Wint's slow progress toward the West, his winter in the little hidden valley, and his final decision to go South rather than West into the cattle-raising country with his new-found family make this a book that will almost certainly appeal to older boys and girls.

ROGUE'S VALLEY. By Lynn Bronson. Philadelphia: J. B. Lippincott Co. 214 *pp.* $2.50.

This story of the gold-mining country in Oregon in 1852 begins with a mystery. We find the young hero recovering consciousness after a terrific fall, alone, his memory completely gone. It is only at the end of the story that he discovers who he really is. In the meantime he is captured by the Rogue River Indians, forms a friendship with an Indian boy and an old "medicine woman," and—freed by them—becomes a part of the strenuous life of the Gold Rush days in Oregon.

HALFWAY TO HEAVEN. By Ruth Adams Knight. Illustrated by Wesley Dennis. New York: Whittlesey House. 192 *pp.* $2.75.

This is the story written for the older boys and girls of the Canon of St. Bernard, Canon Joseph, who trained the famous dog Barry, the first Barry of that famous line of St. Bernards. Canon Joseph was an Italian, not a Swiss, and his first years at the monastery on the Pass were terribly difficult. Only his faith and a deep desire to have a share in the rescue work and in the training of the dogs sustained him. The action of the story brings in the crossing of the Alps by Napoleon and his army and, at the end, the famous rescue by Barry of the little girl.

It is a serious, rather somber tale based, of course, upon historical research. It has value as a record. It has, too, a certain appeal. The drama of the Pass in winter, Joseph's passionate love for the dogs, his struggle to keep heart and mind and body strong for the work that he has chosen wakes and holds our interest and

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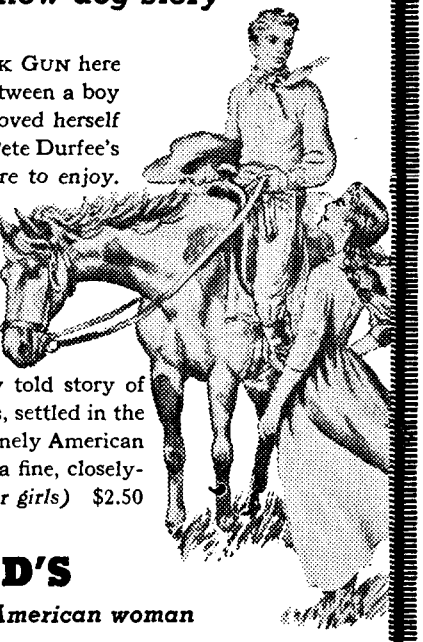

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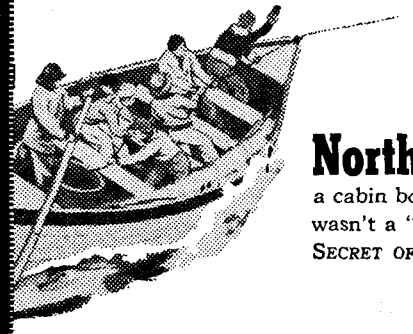

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sympathy. It is illustrated with drawings by Wesley Dennis.

THE FISH HAWK'S NEST. By Stephen W. Meader. Illustrated by Edward Shenton. New York: Harcourt, Brace & Co. 236 pp. $2.50.

Stephen Meader's new story is set in Southern New Jersey at and near Cape May. The time is 1820. It is a good, rousing adventure tale with an admirable hero. Andy Corson helps to expose a band of Spanish "cutthroats" who are smuggling illicit goods along the Jersey coast into Philadelphia.

TEXAS TRAIL DRIVE. By Warren E. Garst. Illustrated by Joshua Tolford. New York: Ariel Books. 214 pp. $2.75.

Before railroads reached into Texas the ranchmen had to drive their beef cattle hundreds of miles to Kansas City and Abilene. Such a drive is described in this story. Dave's father, who owned the herd, thought his fifteen-year-old son was too young for such a trip, but the youngster went, determined to prove himself a man. There was plenty of opportunity to show his mettle, for before they came to the end of the trail they had to cope with heat, thirst, floods, quicksands, Indians, stampedes, and treacherous cowboys, not to mention an injury to Dave's father that left the boy in command of the outfit. It is a well-written story, a bit transparent as to plot, but interesting and instructive. The illustrations are good, and there is a helpful glossary.

—MERRITT P. ALLEN.

THE ARMOURER'S HOUSE. By Rosemary Sutcliff. Illustrated by C. Walter Hodges. London: Oxford University Press. 235 pp. $2.50.

C. Walter Hodges has made a cover-jacket for this story of London in the reign of Henry VIII that is so attractive it will lead many girls to ask for this book as a Christmas present. Little Miss Tamsyn Caunter stands in a dress of Madonna blue against the background of the Thames River and Londontown. There are, too, a number of lovely black-and-white drawings. Tamsyn came from Devonshire to live with an uncle who was an armorer. He had a very attractive wife and five attractive children, and they all made Tamsyn welcome in the London home. We get a clear and happy picture of London, and of the kind of life that the family of a skilled artisan led in those days. The familiar London names are here, but the scene has changed. Chelsea is a farm country where Tamsyn and the children meet a strange old woman and eat honey from her garden. Henry VIII and Anne Boleyn sweep down the river in a barge to the cheers of the people. Tamsyn and Piers, the older boy in the family, find their common love for ships and the sea and go down to Depford to see the great ships built. In all these adventures Tamsyn is the dominating figure, as we see on the cover-jacket in her blue gown.

CANDLE IN THE NIGHT. By Elizabeth Howard. New York: William Morrow & Co. 223 pp. $2.50.

This new tale by Elizabeth Howard, who has written so many excellent stories for older girls, is a bit disappointing. For some reason the theme that gives the book its title

—By C. Walter Hodges for "The Armourer's House."

does not emerge as she evidently intended that it should. The scene is Detroit, and the time the period just preceding and during the War of 1812. Tamson Bradford goes West, first by stagecoach and then by boat, to join her brother who has settled in Detroit. On the long, very difficult journey she meets the vigorous, red headed young man Daniel Ramsey, whom she falls in love with and, at the end of the story, marries. Tamson finds her brother married to a girl who is perhaps the most convincing character in the book, although Tamson herself does not understand her. The action takes us through the battle for Detroit, the surrender, and on to Perry's victory and the end of the war. Daniel is taken prisoner and badly wounded and Tamson nurses him back to health. It is a well-written story, as are all those that Miss Howard writes; but it is not nearly as good as her earlier "Peddler's Girl" and "North Winds Blow Free."

THUNDER ROAD. By William Campbell Gault. New York: E. P. Dutton & Company, Inc. 188 pp. $2.50.

Seldom do literary style and subject matter mesh as smoothly as in this story about racing cars. Speed is the theme, and it builds up steadily from Pete Elliot's days as a hot-rod driver to his breathtaking victory at the Indianapolis speedway. Courageous hero and treacherous villain move in and out of situations and around racetracks at a pace that is a joy to follow. The story is packed with information about racing cars and their crews, how races are conducted and what goes on behind the scenes. An especially well-written yarn for readers of all ages who like clean, fast sports stories. —M. P. A.

THE END OF A GOLDEN STRING. By Helen Girvan. Illustrated by Vaika Low. New York: E. P. Dutton Co. 192 pp. $2.75.

All through her seventeen years Ronnie had lived on a farm in Ohio. When her grandmother died, leaving the farm to Ronnie, she exacted a promise that her granddaughter would spend one year in New York with an aunt who was an interior decorator. This is the story of Ronnie's year in the city. She found her aunt's household a curious mixture of personalities. She found New York dirty, confusing, and disappointing. But she found, too, values in human relationships and in work that gave her "the end of the golden string" that Nana May had promised her. The story of Ronnie's year is at times a bit confused. The man with whom she fell in love, Jeff, is never a clearly defined character. We leave her, at eighteen, with her objective in life still rather obscured. But the story has holding power. The older girls will probably find it well worthwhile.

THE CAPTIVE PRINCESS. By Maxine Shore. New York: Longmans, Green & Co. 309 pp. $3.

Within its three hundred pages this book holds a dramatic period of history—the conquest of Britain by the Romans and the spreading of the Christian faith. It is the story of Gwladys, the blue-eyed, golden-haired daughter of Caradoc, King of

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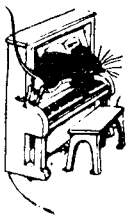

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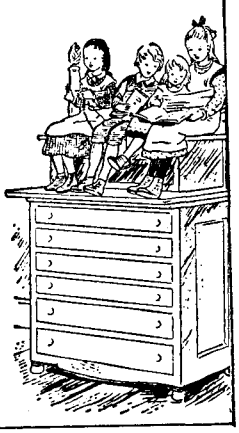

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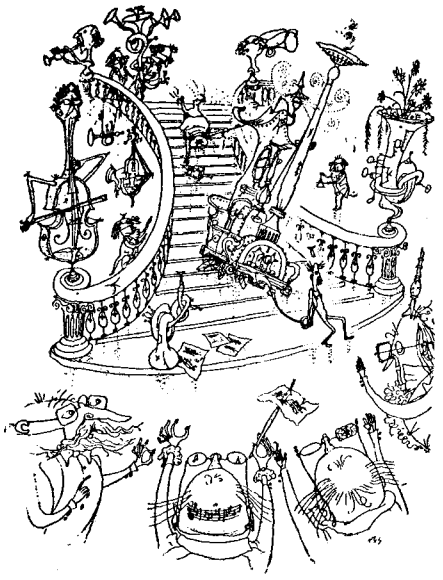

Britain. She appears to us as a little girl of nine, already fully conscious of her rank as a princess. A few years later she follows her older brother, Llyn, on raids against the Romans, saves a young woman from drowning in a stream, and shows all the qualities which make her a difficult captive when she falls into Roman hands. With the vanquished King Caradoc and his household Gwladys is taken to Rome, where she ultimately becomes a Christian and is called Claudia. Girls with only a slight interest in history will follow with interest her love story. Other characters stand out beside Gwladys and her Roman captain, a Christian who has good looks and all the qualities a young girl could wish in a husband. There is Caradoc, the fiery patriot, speaking his mind even before the Emperor in Rome, a figure direct from an old epic. There are the Apostle Paul, Joseph of Arimathea, and others from the Bible. The moving scenes from the life of the early Christians will remind young people of those seen in the film "Quo Vadis."

The author found the first inspiration for her story in Paul's letter to Timothy, which mentions Claudia, her brother, and Pudens. She studied many sources for her background material: Jerome, Tacitus, Seneca, and others. The story gives new insight into the life of the early Britons and the first Christians. —B. W. S.

SLIPPER UNDER GLASS. By Lee Wyndham. Decorated by Vera Rock. New York: Longmans, Green & Co. 181 *pp.* $2.50.

Maggie Jones, aged seventeen, was determined to be a classical ballet dancer. An indulgent aunt who traveled all over the world and loved both ballet and the theatre arranged for Maggie to have lessons from an ex-ballerina who had settled down in Spring Valley, where Maggie lived with her father and mother and a younger brother, Bradley. Maggie had green eyes and reddish hair and was an extremely dramatic young person. She dramatized herself as a second Pavlova, to the dismay of her parents and the unmerciful teasing of Bradley. When a famous choreographer composed a ballet for Svetlana's class of Spring Valley girls Maggie found that he visioned her not as a classical dancer, but as a dramatic, comedy dancer in the "pictorial" ballet that could be made into a moving picture. We leave Maggie getting ready to go to Hollywood with Aunt Josephine, slightly puzzled but full of fire and determination. There is humor in Maggie's story, and through it we learn a good deal about the training for ballet. There is a glossary of ballet terms in the back of the book, and Vera Rock has made charming chapter headings and decorations.

PARTY FOR SUZANNE. By Cecile Pepin Edwards. Illustrated by Jane Castle. New York: Abingdon-Cokesbury Press. 191 *pp.* $2.50.

While there is a "race prejudice" theme in this story of a French-Canadian girl in a small American city, it is so gay and lively and has such attractive characters that the theme never obstructs the easy continuity of the tale. Suzanne resents being called "a Canuck" in school and is awkward in her social relationships —at first. But the honest, friendly attitude of her father and mother and the French-Canadian cousin who comes to live with them and the influence of her music-loving grandfather soon straighten out what are really only imaginary troubles. The story ends with a colorful, lively birthday party for Suzanne to which all her schoolmates come.

JULIE. By Margaret Maze Craig. New York: Thomas Y. Crowell Co. 247 *pp.* $2.50.

The author of "Trish" tells the story of Julie's year at a co-ed college. It is essentially a tale of young love in which Julie meets disillusionment, adjusts her sense of values, and turns to the man who is worthy of her.

WEB OF TRAITORS: An Adventure Story of Ancient Athens. By Geoffrey Trease. New York: The Vanguard Press. 190 *pp.* $2.50.

Alexis, son of Leon, is just out of school and expects great things from his new freedom. Though brought up in the strict discipline of a prosperous home in fourth-century Athens, he is a natural rebel. His critical mind is stirred by his friendship with the alien girl Corinna and by listening to Socrates teaching in the market place. One of these meetings sets Alexis to writing a comedy ridiculing conceited and superstitious people but showing Socrates as he really is—full of humor and a defender of the truth.

Alexis is not only a lover of words and ideas, but a courageous young patriot who while writing a play discovers a plot to overthrow the Athenian democracy. A Spartan code message, a sinister stranger, a mysterious flute player, other unexpected people and happenings lead the reader from one excitement to another in this fascinating tale. It has a rich texture because two equally strong threads are constantly interwoven—the story of Alexis developing into a playwright and the liberation of his beloved Athens from the Spartan dictatorship. And what a setting! Athens, "the city of the violet crown," rises before the reader's eyes, with its theatre festivals, its torch races, and its glorious beauty. Alexis' family and friends come to life: his stern father and gentle mother, his cautious and proper friend Lucian, the unpredictable Corinna, and Uncle Paintbrush, a character who seems to come straight from a comedy of Aristophanes. Only a writer with a deep love of Athens could have produced a story in which the characters and the setting are so perfectly integrated. Because it is so true and so convincing and because the love of freedom is in the minds and hearts of all men today, this is a story for our time. Geoffrey Trease, a graduate of Oxford University, has written his book in the very spirit of Oxford.

—B. W. S.

—By Rowland Emett for "New World for Nellie."

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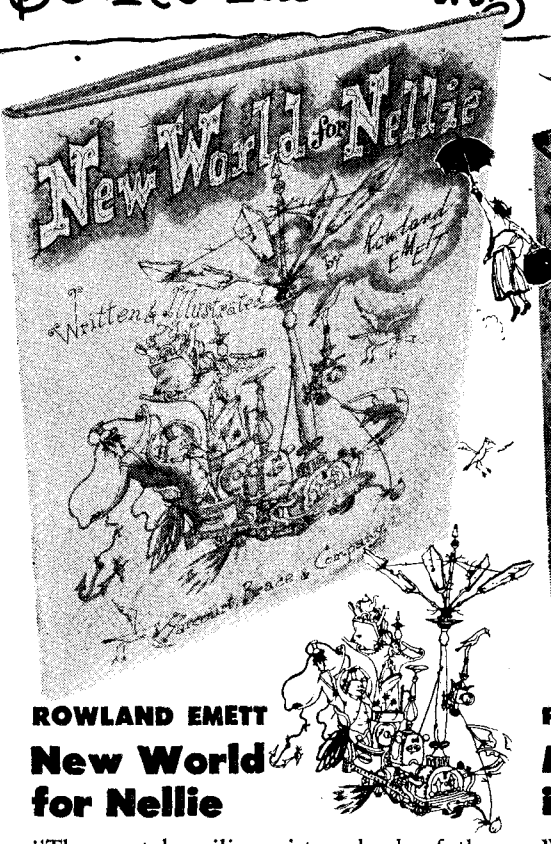

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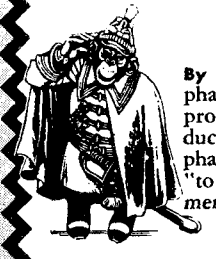

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By FRITZ EICHENBERG. An Alphabet of Odd Animals which provides the gayest kind of introduction to the letters of the alphabet, a richly illustrated book "to treasure as a child and to remember long after."—*Horn Book*
Ages 4-8. $2.00

EVEN STEVEN

By WILL and NICOLAS. A small boy and his colt who is "smart as a spur" are the central characters in this new picture book by the author and artist of *Finders Keepers,* winner of the 1952 Caldecott Award.
Ages 5-9. $2.25

RECENT FAVORITES

BINKY'S FIRE
by Sally Scott. Pictures by *Beth Krush.* Ages 6-10. $1.75

STEPSISTER SALLY
by Helen F. Daringer. Pictures by *Garrett Price.*
Ages 8-12. $2.25

THE BUFFALO KNIFE
by William O. Steele. Pictures by *Paul Galdone.*
Ages 8-12. $2.25

BEACH BOY
by Jerrold Beim. Pictures by *Lillian Freedgood.*
Ages 8-12. $2.50

JOHN'S JOURNEY
by Grace Allen Hogarth. Pictures by *Nora S. Unwin.*
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By JEAN BOTHWELL. With photographs, and line drawings by *Jeanyee Wong.* An informal portrait of a land and people.
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By ANDRE NORTON. Drawings by *Nicolas Mordvinoff.* Excellent science fiction for young readers, set in the year 2250.
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Edited by LOUIS UNTERMEYER. Drawings by *Beth and Joe Krush.* A collection of 106 poems, for every mood and taste.
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Birds & Beasts

THE HAPPY PLACE. By Ludwig Bemelmans. Illustrated by the Author. Boston: Little, Brown & Co. 50 pp. $2.50.

IN THIS attractive little book Ludwig Bemelmans tells the story of a live rabbit who was bought in a department store, became a source of rivalry between two children, and was firmly deposited by their father in Central Park. Here he met a frog —a very unhappy frog because a bird of prey, a cormorant—had stolen and eaten his only son and had frightened the frog people away from the park. Our hero went on to the zoo, where he was befriended by an elephant. Now a nice little girl had once given the elephant a beautiful little green glass frog, but the director of the zoo had taken it and put it on his desk in the Administration Building. Our rabbit slipped into the building, took the frog, and gave it back to the elephant who, being a noble elephant, decided to give it to the lonely frog. The cormorant came again, seized the glass frog, ate it, and immediately died of broken glass in his stomach. All the frogs came back to the park and everyone was happy, excepting the rabbit, who felt that his elephant friend should be provided with a partner to dance with. Some of the pictures are in color, and they are all very funny.

FOUR LEGS AND A TAIL. By Flavia Gag. Illustrated by the Author. New York: Henry Holt & Co. 150 pp. $2.50.

The "four legs and a tail" belonged to a broadtailed sheep that Robin and Roberta's father brought home from Australia. Sing Wing turned out to be an exciting and amusing pet at Skunk Hollow, the family's country place. She could do a number of tricks if the commands were given in Chinese. Then Sing Wing disappeared. Months later she was found with a kind master in Florida, the proud mother of two little broadtailed lambs. This is a gay, lively story illustrated with charming black and white drawings.

WAPITI THE ELK. By Rutherford G. Montgomery. Illustrated by Gardell Dano Christensen. Boston: Little, Brown & Company. 186 pp. $2.50.

Mr. Montgomery is the author of "Kildee House." In this he tells the story of two years in the life of an elk, from his birth to his triumphant leadership of a band of elk cows. Wapiti was marked all through his life by a hump on his back that was given to him by an angry she-bear when he was only a baby. Hunters pursued him as a curiosity, and he met all the dangers and difficulties of elk life. He was captured by man and escaped with an old horse who became his constant companion for a while. It is a convincing, well-written story and is obviously authentic in every detail. It is for the older boys and girls.

FREELANCE, THE PONY. By Joan Begbie. Illustrated by Frank Grey. New York: Dodd, Mead & Co. 207 pp. $2.50.

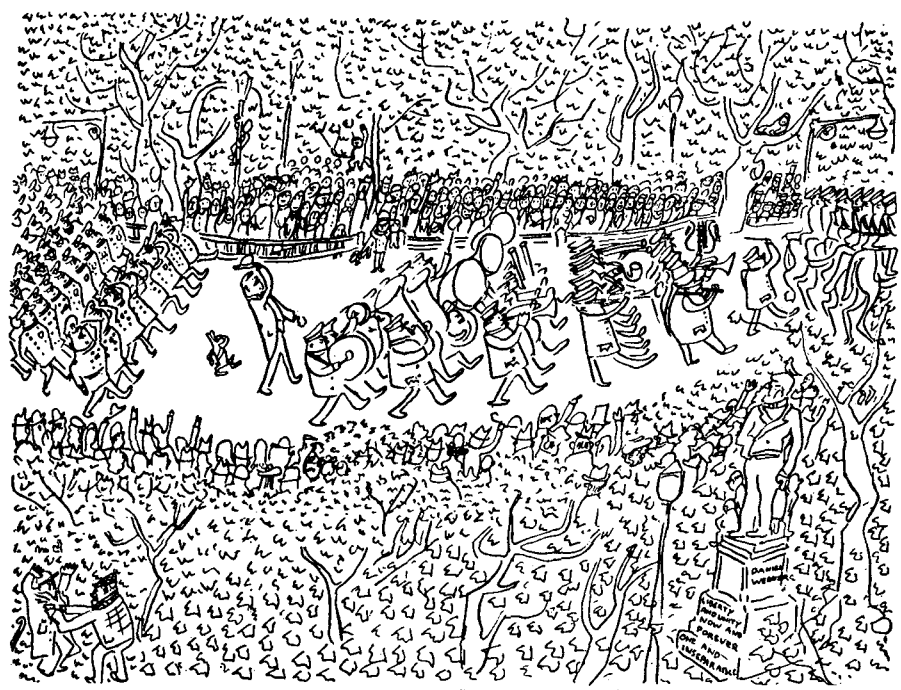
This is another importation from England—the story of a girl and a horse. The setting is the New Forest, and the author gives it charm and authenticity. Freelance is a "wild" pony who has to be wooed and won by Judith before he can be trained and controlled. A thoroughly convincing character, Judith goes quietly ahead against many obstacles, her faith in Freelance never wavering. It is a story that will probably appeal to boys as well as to girls in spite of having a girl as the leading character. The illustrations are spirited sketches of Judith and Freelance and the New Forest setting.

LITTLE FOX. By Frances Frost. Illustrated by Morgan Dennis. New York: Whittlesey House. 000 pp. $2.00.

In this story for younger boys and girls Frances Frost manages to make a little black fox—the fifth and smallest of a litter—a very appealing character. The dialogue between the very young and ignorant fox and his father is as funny and natural as good dialogue between a child and his father; but it remains the characteristic talk of two foxes. The little fox breaks his leg in an unexpected hole, and is found and adopted by a boy. How his longing for the wild stays with him, in spite of the care that the boy gives him, is beautifully conveyed. In the end, with his father's help, the fox goes home. The story is illustrated with black-and-white sketches.

SPIKE: The Story of a Whitetail Deer. Written and illustrated by Robert M. McClung. New York: William Morrow & Co. 64 pp. $2.

Like his "Stripe: The Story of a Chipmunk," this is the account of the first year in the life of an American deer. Directed to the younger boys and girls, it is printed in a large, clear type and has many very attractive drawings of Spike and his mother and of the forest background. The end-papers are particularly effective.



—By Ludwig Bemelmans for "The Happy Place."

THE SILVER MINK. Written and illustrated by Ivan T. Sanderson. Boston: Little, Brown & Company. 162 pp. $2.50.

This quiet, curiously moving life story of a silver mink is so well written that it is a joy to read. There is drama in it, like the description of the coming of the horde of woodland caribou on page 20 and the word picture of the great sea-mink

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on page 63. There is continuous action as the Silver Mink, far larger and of a totally different color from others in the litter, follows her destiny downstream to the sea. But the writing is so harmonious, so serene in its atmosphere, that it leaves the reader with a sense of utter satisfaction. For a brief time we can lose ourselves in the great forces of nature, accepting without question Mr. Sanderson's record of his heroine's pilgrimage.

DOGS IN THE FAMILY. By Florence Musgrave. Illustrated by Robert Henneberger. Boston: Houghton Mifflin Co. 246 *pp.* $2.50.

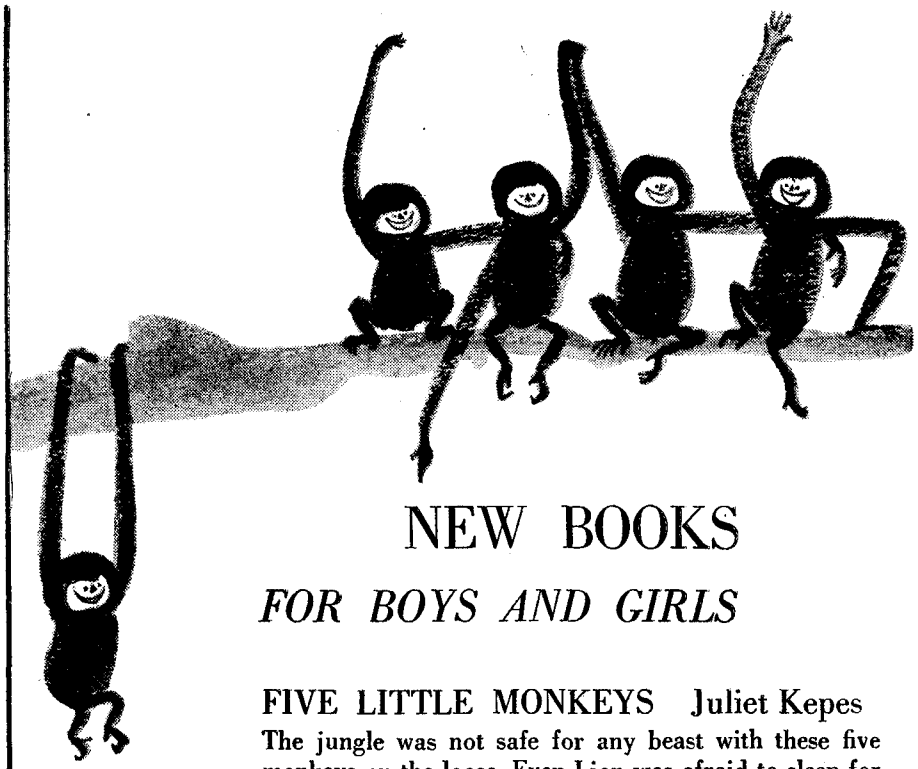
In this the author of "Mary Lizzie" has written a tale that will interest boys and girls who like dogs and want to know about their breeding, care, and training. The Gardner family—mother, two boys, and two girls—take over Uncle Jim's farm and kennels while he goes to Florida. They know very little about dogs, but when the pedigreed lady dogs begin to have their puppies they learn fast. The dog characters are so well drawn that you learn to like them as much as you like Mrs. Gardner, Win, Boots, Shirley, and little George. There is a completely honest, unselfconscious quality in the handling of the birth of the puppies that is admirable. When Uncle Jim comes back unexpectedly at Christmas time, he finds the kennels in excellent shape.

SHORTY'S MULE. By George Cory Franklin and William Moyers. Boston: Houghton Mifflin Co. No paging. $2.25.

Shorty's mule, Smokey, was a mistake. He was the offspring of a horse and a mule. But when Shorty decided to train him he turned out to be a very useful member of the ranch staff. The drawings of him are so good that small boys will envy Shorty. They are very clear, vigorous black and white drawings, so many of them that they almost tell the story without the text. This will undoubtedly be a popular picture book.

HOME-MADE ZOO. By Sylvia S. Greenberg and Edith L. Raskin. With diagrams by Joseph Raskin and William Lubin. New York: David McKay. 256 *pp.* $3.

This attractive book is the most comprehensive and thorough guide to the care of the birds, snakes, and small animals that boys and girls would like to own and encourage that this reviewer has ever come



NEW BOOKS
FOR BOYS AND GIRLS

FIVE LITTLE MONKEYS Juliet Kepes
The jungle was not safe for any beast with these five monkeys on the loose. Even Lion was afraid to sleep for fear he would be bopped on the head with coconuts. But retribution came and they were severely punished. The day they foiled Terrible, the Tiger, they became heroes. Ages 4-8. $2.50

THE BIGGEST BEAR Lynd Ward
All the other barns in the valley had huge bear skins hung out to dry. But not Johnny's. Since nobody else in the family would do anything about it, Johnny went off to the woods to shoot the biggest bear of all. The one he found was really too little to shoot so he brought it home, and then his troubles began. Ages 4-8. $2.75

MAYBELLE THE CABLE CAR Virginia Lee Burton
A crisis comes to the people of San Francisco. Shall big, new busses replace their beloved cable cars? This is the story of Maybelle and her sisters, and how the people's votes save them from extinction. Based on actual fact, it is told with delightful pictures and a lilting style. Ages 4-8. $2.75

MR. WICKER'S WINDOW Carley Dawson
Illustrated by Lynd Ward
The clock turns back two hundred years and Chris steps through the window of Mr. Wicker's antique shop into another world—the world of Washington at the time of the Revolution. Intrigue and a mysterious journey await him when Mr. Wicker's magic spell is cast. Ages 12 up. $3.25

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across. The suggested "Zoo" includes hamsters, rabbits, mice, guinea pigs, birds, snakes, frogs, and tropical fish. The text makes the entire process of developing and sustaining a successful home zoo a very pleasant and profitable one. It is hard to resist the enthusiasm and the expert attitude of the two compilers. There is a full index.

LOST DOG JERRY. By Tom Robinson. Illustrated by Morgan Dennis. New York: The Viking Press. 191 *pp.* $2.50.

Jerry was a St. Bernard and, in both story and illustration, he is in this book all that a St. Bernard should be: handsome, dignified, solemn of face, strong, and beautiful of body. Jerry, mistaken for a young calf, is shipped in a freight train from his home in New England to Kansas City. This is the story of how he traveled the long road home, making many friends on the way, learning what cold and hunger meant, but never for one moment losing his good manners, his friendly smile, and his objective—to get back to the farm and to his young master, Jim. In some ways it is rather a sad story, but it is lightened all through with humor. Jerry's method of making himself welcome to everyone seldom fails. That great paw that he extends so graciously to every stranger is seldom refused. He is always funny and dignified and lovable. When he at last comes home we heave a sigh of relief. Boys and girls who like dogs will take this book to their hearts.

RUDYARD KIPLING'S JUST SO STORIES. Illustrated by Nicolas. New York: Garden City Books. 84 *pp.* $2.50.

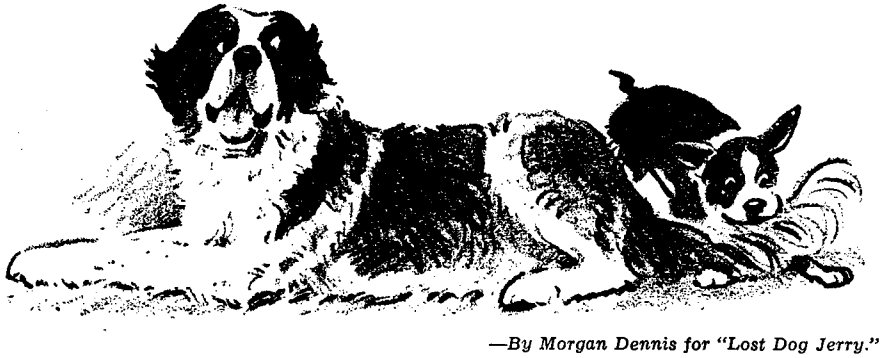
The impact of these drawings, in full color, is tremendous. One turns the pages in wonder that an artist could create the background, the atmosphere, the characters of the famous tales so vividly. From the shipwrecked mariner in the whale story to the many wives of Suleiman-bin-Daoud in "The Butterfly That Stamped" each character is convincingly what Kipling's words have made him. We feel that the color printing is not quite right. In the end-papers it is just right; but in some of the drawings it seems to obscure the lines. One longs to see more clearly exactly what Nicolas has in mind when he drew each little part of the whole. Obviously the stories "came alive" to him. Their humor and drama are evident in every picture. It is a stunning and a very important book. These tales will "live forever." It is a lucky boy or girl who knows them first through the interpretation that Nicolas has given them.

LEONARDO DA VINCI. By Elizabeth Ripley. New York: Oxford University Press. 67 *pp.* $3.00.

Miss Ripley's plan for this distinguished book is to present on one page a painting, drawing, or design by Leonardo and on the opposite page an incident in his long life. She begins when he was twenty-one with his drawing of the valley of the Arno and ends at his death when he had barely finished the great painting of John the Baptist. Reproductions of all of his paintings are included, many of the drawings, and a number of his models for weapons, flying machines, etc. Through this plan his creative genius is developed for the reader from the beginning to the end of his life.

PORTFOLIO OF HORSES. Prints by Wesley Dennis. Commentary by Marguerite Henry. New York: Rand McNally Co. 23 *prints.* $3.50.

These prints, in full color, are of twenty-three paintings of horses that are more than portraits. Mr. Dennis has given each one a well-designed and informing "back drop." In some he has given amusing details, like the Shetland pony snatching the boy's red cap and making off with it, and the Percheron in a circus ring with a lovely ballerina on his back. The prints are 12½x15½ inches and have wide margins. The commentary is in a brochure of the same size. Both are inclosed in a strong cardboard case. It will make a handsome Christmas present for boys and girls who like horses.



—By Morgan Dennis for "Lost Dog Jerry."

CHILDREN AND MUSIC: An Informal Guide for Parents and Teachers. By Beatrice Landeck. New York: William Sloane Assoc. 279 *pp.* $3.50.

Mrs. Landeck's work in the Little Red Schoolhouse and in other places is too well known to need comment here. Her "Songs to Grow On" is used and approved in many, many homes and schools. In this book she offers a very persuasive and logical argument for letting *all* children share in the pleasure and profit that music in the home and at school brings. She explains how simple it really is to sing or even to play on various instruments if one has the right attitude toward the making of music. Her faith in the children's natural feeling for music in all its forms gives her book warmth and authority.

FUN WITH BALLET. By Mae Blacker Freeman. Illustrated with photographs. New York: Random House. 64 *pp.* $1.50.

This is the very first book for girls who want to study seriously the art of ballet dancing. It is a clear, simple direction for the first steps, illustrated with a series of photographs made of the author's little daughter. The ballet terms are defined, and in the back is a definition of the French terms.

FAR AND FEW: Rhymes of the Never Was and Always Is. By David McCord. Drawings by Henry Kane. Boston: Little, Brown & Co. 99 *pp.* $2.50.

In his poems for children David McCord likes to introduce new rhythms, new forms of verse. Some, like the poem called "The Pickerty Fence," will bring a little child into action as a singing game would. In "The Grasshopper" the form of his verse makes a picture that the children will follow with their eyes as well as with their minds. Then there are thoughtful poems, quiet in wording and in feeling like the one called "This Is My Rock." Mr. McCord has been fortunate in his illustrator. The drawings are beautiful. They give the same sense of beauty and rhythm that we find in the verse. It is a heartening thing to have a collection of fresh, new poems for the children as good as these.

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DADDY FELL INTO THE POND: And Other Poems for Children. By Alfred Noyes. Illustrations by Fritz Kredel. New York: Sheed & Ward. 46 *pp.* $2.

Little children will like these poems when they are read aloud to them. They have rhythm and humor. Some of them tell a story that will appeal to small boys and girls. Their older brothers and sisters will be amused with "Dressy Doctor Dabbs" and "St. George and the Dragon." We hope that some composer will set "A Slumber Song" to music. The lines sing now as you read them aloud. Fritz Kredel has made some delicate sketches to illustrate a little book that will be fun to share with the younger boys and girls.

WRITING BOOKS FOR BOYS AND GIRLS. A Young Wings Anthology of Essays. Edited by Helen Ferris. New York: Doubleday & Co. 320 *pp.* $2.98.

Helen Ferris has selected from the Junior Literary Guild magazine 216 little essays by the outstanding writers for boys and girls since the Junior Guild was established. It includes practically all of the well-known modern authors of books for young people. The articles vary in value. Some are really helpful and illuminating. Some are superficial. It is a book that will on the whole act as an aid to would-be writers. Young people will find in it an incentive to trying their own wings and a good deal of interesting information about the successful authors of our time.

STORIES TO DRAMATIZE. Selected and edited by Winifred Ward. Anchorage, Kentucky: The Children's Theatre Press. 389 *pp.*

In a logical and revealing introductory chapter Winifred Ward shows the advantage of letting even very little children create their own plays from stories that are told or read aloud to them. Her choice of the tales is admirable. She divides them into three age groups: The World Is Young; Tales for Children of Five, Six, and Seven Years; Reality and Imagination; For Children of Ten and Eleven; Through Wider Gateways; For Young People of Twelve, Thirteen, and Fourteen. Following this comes Integrated Projects, More Recommended Stories and Some Good Books for Integrated Projects. There are a bibliography and an index. It is a book that will have great value to teachers and to social workers who are constantly with children. It shows experience.

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BILLY HAD A SYSTEM
Written and illustrated by **Marion Holland.** Billy's system for solving problems provides "some pretty good laughs . . . funny, healthy fourth and fifth grade stories, marked by humorous realism."—VIRGINIA KIRKUS Ages 8-12. $2.50

THE RETURN OF MOJAVE JOE
By **Dustin C. Scott,** illustrated by *Charles H. Geer.* "Everyone who read that excellent story of a California coyote, *Mojave Joe,* will welcome this equally good sequel . . . an interesting and informative chronicle of wild life." —*N. Y. Times* Ages 10-14. $2.50

RIP: A Game Protector
By **Colonel S. P. Meek.** An unusual background of hunting and game conservation in "an exciting, atmospheric story." —VIRGINIA KIRKUS Ages 12-16. $3.00

LET'S GO BOATING
Written and illustrated by **Harry Zarchy.** A basic book with simple text and easy-to-follow illustrations on how to handle small boats. For beginners of any age. $3.00

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Science, Sports & Hobbies

TODAY'S SCIENCE AND YOU. By Lynn Poole. Illustrated by Jeanne Bendix. New York: Whittlesey House. 208 *pp.* $2.75.

This book grew out of the television program called "The Johns Hopkins Science Review," produced by the author, Lynn Poole. It takes up things like the X-ray camera, the Isotope, and the fight to purify water, but perhaps the most fascinating chapter is the one of the mysterious disease called *schistosomiasis* and the experiments made to control it all over the world. It is an exciting book for anyone who is in the least interested in the fight against the natural enemies of man. One finishes it with a feeling of warm admiration for scientists today.

PLANET EARTH. By Rose Wyler. New York: Henry Schuman. 156 *pp.* $2.50.

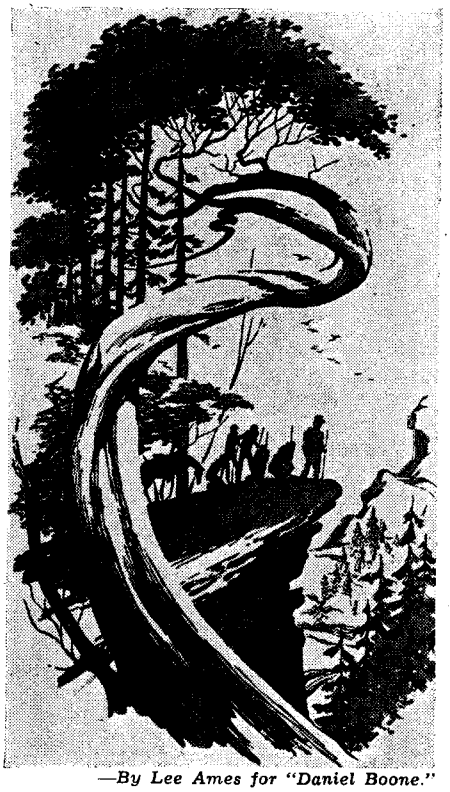
This is the first in a series of books for young people called Man and His World. It is a comprehensive analysis of the planet we call Earth, its resources, its place in the universe. The effect of the sun on Earth, the changes in light and in weather, the uses of the waterways, the treasure gathered under the earth crust are described and in the last chapter, the author speaks of the almost infinite possibilities of controlling the products of Earth, using more of the resources and using them so wisely that there will be plenty for all.

THE YOUNG SAILOR. By Guy Pennant. New York: Dodd, Mead & Co. 216 *pp.* $3.

Imported from England, this is a guide to sailing that will be as valuable to grown-ups as it will to older boys and girls. Directed toward the beginner, it has many valuable hints for the experienced sailor. It is illustrated with photographs and with explanatory drawings by John Chancellor. There is an index and a chapter on racing rules and instructions.

HIGH, WIDE AND DEEP: Science and Adventure with the Coast and Geodetic Survey. By John J. Floherty. Philadelphia: J. B. Lippincott Co. 154 *pp.* $2.75.

One of the Geodetic Survey men that John Floherty talks to in this book defines his work as "charting our coastal waters, collecting information on the rise and fall of tides, studying the earth's magnetism, studying earthquakes and charting airways." All this, and more, is described in a very lively and interesting way that emphasizes its importance in the kind of world we live in today. Just recently the Geodetic Survey has been called in to help decide the rights to the tide oil along our coasts. The information here is important. Mr. Floherty gives it in a way that makes this book a good story, too.



—By Lee Ames for "Daniel Boone."

WINGS OF OUR NAVY. By Major C. B. Colby. New York: Coward-McCann. 62 *pp.* $1.

WINGS OF OUR AIR FORCE. By Major C. B. Colby. New York: Coward-McCann. 61 *pp.* $1.

JETS OF THE WORLD. By Major C. B. Colby. New York: Coward-McCann. 62 *pp.* $1.

ARMS OF OUR FIGHTING MEN. By Major C. B. Colby. New York: Coward-McCann. 62 *pp.* $1.

Here are four books, illustrated throughout with large, clear photographs, that tell exactly what the title in each book indicates. They are completely up-to-date. The information is clear and concise, the photographs show in detail both men and machines. Boys who want exact information on what the United States and other countries are doing for defense will find them invaluable.

Important People

DANIEL BOONE. By John Mason Brown. Illustrated by Lee J. Ames. New York: Random House. 181 *pp.* $1.50.

One of the latest of the Landmark Books, this is a biography that will appeal to both the younger and the older boys and girls and that has much to say to adults. It gives Daniel Boone and the opening of the Wilderness Road a place not only in American but in world history. Daniel Boone was a wagoner with General Braddock in the French and Indian Wars. Years later, when he stood at the "secret door" of the Cumberlands and looked westward across Cumberland Gap, he saw the rich wilderness that was to be taken from the French by the English and from the English by the new United States of America. He was nearly seventy at the time of the Louisiana Purchase, and seventy-eight when the War of 1812 came along, although he immediately volunteered for service and could not understand why he was rejected. His saga, as John Mason Brown writes it, is packed with the thrill of Indian fighting, of hunting through and exploring new land, It has, too, a fine sense of history in the making that gives it value to mature as well as to young minds. It is attractive looking.

RED JACKET: Last of the Seneca, by Arthur C. Parker. Illustrated by Jack Moment. New York: Whittlesey House, Inc. 288 *pp.* $3.

The author, whose great-grandfather was one of Red Jacket's warriors, is an authority on the Six Nations and spares no pains in describing his hero's youth, the village where he grew up, and the legends and people that shaped his life. A lover of peace, he fought in the Revolution and the War of 1812 hoping to attain it. The greatest red orator of his time, he warned the tribes of the designs of the whites, but his people refused to listen and disowned him twice. He hated missionaries, yet loved the Quakers, suspected all soldiers, but was George Washington's firm friend, preached fervently against the advance of the white man's civilization while knowing he could not stop it. A wise, witty, and kind pagan to the end, he died forgiving his enemies as he hoped to be forgiven by the Great Spirit. The format of the book is excellent, the map and papers and index are helpful, and the illustrations are good.

—M. P. A.

GIANT OF THE YARDS, by Louise A. Neyhart. Illustrated by Frederick

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Chapman. Boston: Houghton Mifflin Co. 218 pp. $3.00.

Gustavus F. Swift entered the meat business at the age of nine when he bought a hen for forty cents, dressed it and sold it for sixty cents. After that meat became his passion. He bought it on the hoof, peddled it from wagons through Massachusetts, established stores, built slaughterhouses, and eventually settled in Chicago where he became king of the packers.

This is more than a story of his life. In comprehensive style it traces the birth and growth of the era of Big Business as it centered in Chicago, where the packers, railroad builders, farm machinery manufacturers, and others changed the way of life in America. Swift, McCormick, Pullman, Eugene V. Debs, and Jane Addams worked there, far from harmoniously, to erect an economic structure that had its faults but was built of enduring stuff. This is a fine book for anyone who is interested in the American heritage of free enterprise and the grand old giants who made it work.

COLERIDGE: POET OF WILD ENCHANTMENT. By Laura Benét. Illustrated with Photographs. New York: Dodd, Mead & Co. 216 pp. $3.

This is a biography of Coleridge so thoughtful and mature that it might well be published as an adult book. Miss Benét leads us through his childhood, his youth, and his maturity with a poet's comprehension of the events and the personal relationships in his life that led to the writing of poems like "Christobel" and "The Ancient Mariner." His friendship with Charles Lamb and with William and Dorothy Wordsworth stress their influence on him as a poet as well as a man. The background of England in his day is skilfully drawn. One feels the atmosphere in both the childhood and the later years.

LADY JANE GREY. By Marguerite Vance. Illustrated by Nedda Walker. New York: E. P. Dutton & Co. 184 pp. $2.75.

With this biography of Lady Jane Grey, the nine-day Queen of England, Marguerite Vance again proves her skill at molding imaginative flesh onto historical bone. Nedda Walker shows a similar talent. Her illustrations have a lifelike, sculptural quality. The brutality of the times is graphically conveyed by Henry VIII's unique method of taking and shaking his wives and by the abrupt departure from the story of many of the noblemen, due to circumstances beyond their, and the author's,

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By Laura Long. Moses' adventures as a boy in the Egyptian court, as scholar, soldier and the deliverer of his people recreate for children the personality of the Old Testament's greatest figure. Illustrated by Clotilde Embree Funk. 8-12 years. $2.00

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By Dorothea Snow. Illustrated by Paul Laune. 6-12 years. $1.75

MOLLY PITCHER: Girl Patriot
By Augusta Stevenson. Illustrated by Sandra James. 6-12 years. $1.75

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By Guernsey Van Riper, Jr. Illus. by Paul Laune. 6-12 years. $1.75

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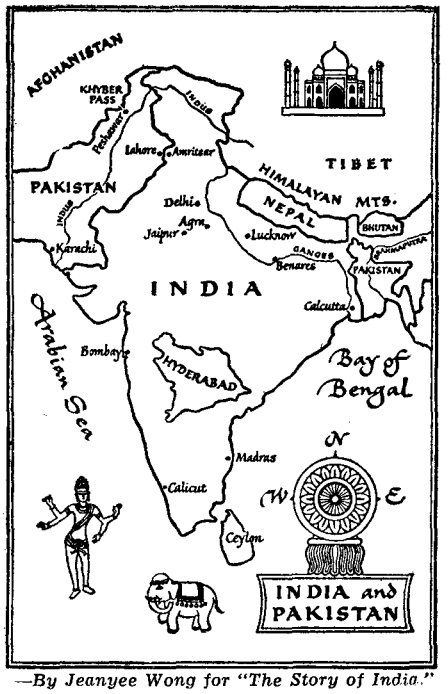
control. Jane is shown as an unloved and lonely child. Born in the Reformation period, she clung to the only faith that she knew throughout a difficult life. From her earliest memory Jane had feared the Crown. But her ambitious parents and, later, one ruthless guardian and then another conspired to make her a Queen. Jane wondered why she was given so intensive a schooling, why she was forced to accept a loveless marriage. Her mind had become so terrorized of the Crown that she refused to recognize until compelled to the manipulations that flung her inexorably toward it. Only when the nightmare materializes and she is offered and accepts the hated Crown does this terror drop away. With a dignity far beyond her sixteen years she rules for nine days. With dignity and with faith she goes to her death. —B. F.

COLUMBUS: Finder of the New World. By Ronald Syme. Illustrated by William Stobbs. New York: William Morrow & Co. 70 *pp.* $2.00.

This third in a new series of biographies for younger boys and girls of American heroes is illustrated with unusual, dramatic drawings, by an artist new to this reviewer. Full-page and double-page illustrations show not only Columbus as a boy and man, but his background, the men who accompanied him, and the ships that they sailed in. It is a pictorial record as well as a text. The story is told in a direct, simple wording with clear continuity.

MEN WHO CHANGED THE WORLD: Stories of Invention and Discovery. By Egon Larsen. With Thirty-eight photographs. New York: Roy Publishers. 224 *pp.* $3.

This book, written by an Englishman and first published in England, presents a group of inventors who in the last seventy years have strongly influenced the civilized world. Mr. Larsen presents them informally, giving us intimate glimpses of their minds and characters, showing how the urge to create, to harness the natural forces for man's use, was in them from childhood and motivated them throughout their lives. There are twelve of these men and they include Thomas Edison, Marconi, the Wright Brothers, Henry Ford, Lord Rutherford, Sir Frank Whittle, who made jet propulsion possible, John Baird of television, and the Scotchman John Boyd Dunlop, who invented the rubber tire. The first story, that of Alexander Graham Bell, is particularly good. There are a bibliography and a full index, and the book is illustrated with a series of rare and interesting photographs.



—By Jeanyee Wong for "The Story of India."

The World We Live In

A PICTURE HISTORY OF FRANCE. Written and illustrated by Clarke Hutton. New York: Franklin Watts. 62 *pp.* $3.

This is a beautiful book. The story of France, from the early primitive days down to today, is told so clearly that even the younger boys and girls can follow it. Into the history is woven skilfully the arts and the science that the people of France have given to the world. The great writers are brought into every period. With this smooth flowing story goes drawings in deep color on every page. In style and design they follow the period in history that the writer is covering. They are effective and valuable for their reproduction of the time and of the people. The last picture of the French countryside as it is today is drawn in Provence and reminds one of an impressionistic painting. Children will be attracted to this for its beauty and the color and drama of the pictures. They will like the story of France as it is told here, too.

THE STORY OF INDIA. By Jean Bothwell. Illustrated with drawings by Jeanyee Wong and with photographs. New York: Harcourt, Brace & Co. 180 *pp.* $3.

The children know Jean Bothwell through her stories of children who live in India. In this she writes with an intimate knowledge of the physical aspects of the country and a deep feeling

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for its people. The key to her book lies in something that she says in an early chapter: "But rivers and gardens and mountains, however sacred or lovely or remarkable, are, after all, only parts of a map. It is people who make a map important, by the changes which their action or inaction bring about in it."

Her emphasis here is on the people of India and of Pakistan. She shows the influence of England, the caste system, the two predominant faiths that so vitally affect a way of life. She speaks eloquently of the literature of India and even tells one of the "Rama" legends. In the last section she tells of the separation of India and Pakistan, and speaks hopefully of "A Union of India, the new Republic among the nations." It is a difficult assignment. It is treated here with knowledge and sensitivity. The drawings by Jeanyee Wong are very effective.

THE STORY OF PEACE AND WAR. By Tom Galt. With illustrations by Erik Blegvad. New York: Thomas Y. Crowell Co. 202 *pp.* $2.75.

With the clarity that characterized his "How the United Nations Works" Tom Galt traces the causes of war in the history of civilization, and the efforts to work out a plan for world peace. Many of these plans were made by men unknown to the ordinary reader, like the little book called "The New Cyneas" written by a monk in the seventeenth century. One of the outstanding qualities in this record is its continuity. Mr. Galt describes the failure of the League of Nations and tells why it failed. He seems more hopeful for the United Nations and his reasons for hope are always detailed and logical.

This is an important book—important to young people all over the world. We wish that it could be translated into many languages.

BLOW THE MAN DOWN. By Charles Vipont. Illustrated by Norman Hepple. Philadelphia: J. B. Lippincott Company. 248 *pages.* $2.75.

This is the true story of Thomas Lurting, the "fighting Quaker," who in the seventeenth century fought with the English against the Spaniards and the Turks on the sea. Charles Vipont tells it from two early eighteenth-century manuscripts written by Lurting and published in London. The boy hero is the unacknowledged son of an English nobleman who sails as a cabin boy on the frigate where the most dramatic parts of the story are enacted. It is an exciting story, almost brutal in its picture of life on a battle ship in those days. Older girls as well as older boys will appreciate it because of the romantic position of Richard Croly, his final meeting and reconciliation with his father and the love story of his friend Edward Farrant and the Lady Theresa. But the outstanding character is the great Quaker Thomas Lurting.

ALL DOWN THE VALLEY. Written and illustrated by Henry Billings. New York: The Viking Press. 208 *pp.* $3.50.

As in his two earlier books, Henry Billings has made a factual and often technical record into a fascinating story. This is the story of the Tennessee Valley Authority. It begins with an account of the expedition under Colonel Donelson that went from Fort Patrick Henry in Virginia into the Western wilderness in 1779, down the Holston River to the Tennessee, along the Tennessee to the Ohio, covering the country that is now known as "the Valley." When he goes on to

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The beautiful new Christmas story of the boy who gave a special gift to the Christ Child and received a miraculous present in return. Narrative by Frances Frost, with *Roger Duvoisin's* illustrations in full color. $2.75

A Garden We Planted Together

Prepared by UN Department of Public Information, foreword by TRYGVE LIE, BENJAMIN COHEN and RALPH BUNCHE. Picture-book story of the UN, "explicit, brief and simply written . . . very helpful for parents and teachers, and children will like the bold crisp patterns of the pictures."—*N. Y. Times.* Ages 5-9. $2.00

DOROTHY CANFIELD FISHER
A Fair World For All ***The Meaning of the Universal Declaration of Human Rights. Foreword by Eleanor Roosevelt.*** A dramatic interpretation of the Declaration in terms of the everyday experiences of young people. With *Jeanne Bendick's* illustrations. Ages 10 up. $2.75

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Thunderbird Pass

By ADRIENNE JONES. Jonathan, a shy city boy, spends an eventful summer on his uncle's ranch in the High Sierras, where he finds a new life, true friends and dangerous adventure. Ages 10-14. $2.50

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J. B. LIPPINCOTT COMPANY

Philadelphia New York

tell of the effect of the TVA on the people who settled the Valley he centers it in one family—the Medfords—who farmed there for four generations, farmed until the soil was exhausted and the Medford men became, in this generation, part of the new world that the TVA created. With this "human" part of the story Mr. Billings gives an exact, technical description of the great dams, the engineering problems, soil conservation, reforestration, electric power—all the changes that the huge project brought. His illustrations bring as much life to his story as the text. They show us the strong, lean faces, the background, the dams and locks, even the charts that are guides to construction. It is not only a deeply interesting book. It is a fine record of a great American experiment.

THE CHEROKEE INDIANS: Indians of the Mountains. By Sonia Bleeker. Illustrated by Althea Karr. New York: William Morrow & Co. 159 *pp.* $2.00.

This is the fourth in Sonia Bleeker's series of authentic records of the American Indian tribes. It tells the story of the Cherokees who lived before and after the coming of the white men in the mountain States—Kentucky, Tennessee, the two Virginias, and North and South Carolina. It includes a biography of the famous Cherokee chief Sequoya, who gave his tribe a written language.

BUFFALO HARVEST. Written and illustrated by Glen Rounds. New York: Holiday House. 141 *pp.* $2.25.

In this Glen Rounds tells the story of the Indians of the Plains when they hunted the great herds of buffalo in the autumn. It is a detailed account showing how the buffalo were the sole harvest of the tribes, how they were

—By Glen Rounds for "Buffalo Harvest."

food and shelter, clothing, utensils—everything that the Indians needed to sustain life. The story is illustrated with many of this artist's characteristic drawings.

BIG FAMILY OF PEOPLES. By Irmengarde Eberle. New York: Thomas Y. Crowell Co. 243 *pp.* $3.

It would probably be a rare boy or girl who would read this book by themselves; but it has a great deal to offer in connection with their studies in history and anthropology. In it Miss Eberle traces the story of the human race, showing how the wandering tribes in the early days of history became nations, how races mixed with other races and formed the groups and nationalities that exist today. Its theme, "All men are brothers," is emphasized by the facts of history as she relates them.

A GARDEN WE PLANTED TOGETHER. Prepared by The United Nations Department of Public Information. New York: Whittlesey House. 48 *pp.* $2.

This is not a usual picture book. Adapted from a film strip, its aim is to give children an introduction to the work of the United Nations. A young child can read the few lines of text under each of the pictures, but he will get a clearer understanding with the help of an informed parent or teacher. The book tells how children from different countries set out to plant a flower garden. They clear a field, pull and dig and tug, they sow the seeds; but things do not grow as they should, so they look for advice in their Garden Guide—the Charter of the Garden, their very own book in which they wrote down their original plan. Pictures and text show the analogy between the work the children do in their garden and the work of the different countries at the meetings of the United Nations. —B. W. S.

A FAIR WORLD FOR ALL: The Meaning of The Declaration of Human Rights. By Dorothy Canfield Fisher. With a Foreword by Eleanor Roosevelt. Illustrated by Jeanne Bendick. New York: Whittlesey House. 159 *pp.* $2.75.

A light blue jacket that shows a frieze of people from different countries gives this book attraction. When you open it you are further attracted by the many amusing pictures arranged in or around the clearly printed text. It takes all this careful design and the skill of a well-known American author to bring closer to the minds of young people the difficult

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Declaration of Human Rights. Mrs. Fisher devotes one chapter to each of the thirty articles of the Declaration, and explains it in terms of a child's experience. She parallels familiar rules in games with the "law" mentioned in some of the articles. Sometimes she takes her example from home life, from school, from a community, or from the world of nature. A foreword by Mrs. Roosevelt, the American representative on the Human Rights Commission, explains the origin of the Declaration. Teachers, librarians, and parents facing the formidable task of interpreting this Declaration to young people will find this book invaluable. Young people will get from it a wealth of background material for discussion or debate.

—B. W. S.

GRASS: Our Greatest Crop. By Sarah R. Riedman. Drawings by Glen Rounds. New York: Thomas Nelson & Sons. 128 *pp.* $3.

A very attractive book to look at, this has delicate marginal drawings, printed in green, by Glen Rounds. It tells the story of the grass family which includes the cereals. It shows the great importance of grass as a preserver of the soil and traces the history of the various species. It has specific directions, too, for planting and keeping grass in good condition. A good deal of history is embodied in the story as, through the cultivation of grass in its various forms, the wandering tribes of the primitive world became herdsmen and farmers.

New Editions

HENRY BESTON'S FAIRY TALES. By Henry Beston. Illustrated by Fritz Kredel. New York: Aladdin Books. 353 *pp.* $5.

The publication of Henry Beston's fairy tales, selected from two earlier books by the author himself, is an important event to children and to storytellers. With stories from "The Firelight Fairy Book" and "The Starlight Wonder Book"—long out of print—we find some new tales that are as good as the old. The illustrations are charming, touched with grace and humor. In format the book is most satisfactory. It has a look of permanence. It is not too "dressy." We do not like the color printing in the frontispiece—but that is a small matter in comparison with the great value of the book itself. No home or school or public library can afford to be without it. Five dollars is really a small price to pay for it. It will undoubtedly be handed on from generation to generation.

Steck Books for Christmas

Pinkie by Mary Octavia Davis illustrated in full color and black and white by Dutz

A fascinating picture book about Pinkie, a lonesome turtle who set out to find a playmate. With no talent to fly, hop, or climb as other animals and birds could do, Pinkie seemed doomed to a life of loneliness. He finally found a playmate, though—another little turtle! *Ages 4 to 7.*

$1

A Handful of Nuggets
by Margaret Stimson Richardson
illustrated by M. J. Davis

A collection of 33 tales about mining-camp days in the far West that might well be heard around a camp fire. These stories of colorful characters, lost mines, the Pony Express, the coming of the Iron Horse, and the rush to the Klondike are written in a lively, flowing conversational style. *Ages 10-12.*

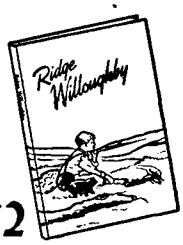
$2

Football Fever by Curtis Bishop

Curtis Bishop scores with another thrilling and exciting story of modern football. It's the story of four young men from the West who took their football seriously and of the exciting changes they wrought at staid old Belmont College. *Teen-age.*

$2

Ridge Willoughby
by Cena Christopher Draper
illustrated by Elizabeth Rice



Humor fills this story of the Ridge Land, the Ridge people, and a Missouri boy called Ridge Willoughby, who by rearing was intended to be a gentleman but who by natural inclination was a "Ridgebilly." Willoughby's life was filled with fun, adventure, and excitment. This story will capture the interest of boys and girls alike. *Ages 10-12.*

$2

Rodeo by Dorothy Kendall Bracken illustrated in color by Elizabeth Rice

This stunning picture book, with lavish illustrations large enough to frame, is an ever-popular gift book. Twice the size of the average large picture book, *Rodeo* is colorful, exciting—and all rodeo (Texas style) from beginning to end. *Ages 6-10; 13½ x 10½"*

$2

THE Steck Company Publishers AUSTIN, TEXAS

Story and Pictures by HARDIE GRAMATKY

This story tells how an imaginative little trolley car scoots into adventure after adventure, because he somehow cannot keep his mind on his work. Dashingly illustrated in full color and black-and-white. Ages 5-8.

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Rhymes of the Never Was and Always Is

By DAVID McCORD. "I don't know any living writer of verse who so lightly combines simplicity and subtlety, ingenuity and ingenuousness."—LOUIS UNTERMEYER. *Illustrated by Henry B. Kane.* Ages 8-12. $2.50

KATHLEEN VISITS THE FAIR
By F. BEVERLY KELLEY. A photographic picture book of a country fair. Ages 6-9. $1.75

THE YELLOW CAT MYSTERY
By ELLERY QUEEN, JR. Young Djuna plays super-sleuth on the Florida coast. Ages 10-12. $2.50

SUE BARTON, STAFF NURSE
By HELEN DORE BOYLSTON. Red-headed Sue unsnarls another tangle of human relationships. *An Atlantic Monthly Press Book.*
Ages 12 up. $2.75

JEFF WHITE, YOUNG LUMBERJACK
By LEW DIETZ. Woods' lore and eerie mystery in Jeff's adventures in the Maine woods. *Illustrated by William Moyers.* Ages 12 up. $2.75

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By LAURA COOPER RENDINA, *author of Debbie Jones.* Harum-scarum Debbie grows up fast while working at a summer hotel. Ages 12 up. $2.50

PAMELA AND THE BLUE MARE
By ALICE O'CONNELL. "This is the book for the ten-year-old girl who eats, sleeps, and rides horses."
— Library Journal. Illustrated by Paul Brown. Ages 10-12. $2.50

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By RUTHERFORD G. MONTGOMERY. The beauty of the western mountains and the drama of survival in the life story of an elk. *Illustrated by Gardell D. Christenson.*
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THE SILVER MINK
Written and illustrated by IVAN T. SANDERSON. A fascinating study by a distinguished naturalist of a solitary silver mink's headlong progress through the cycle of the seasons.
Ages 12 up. $2.50

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Briefs on the Year

Picture Books

BUFFALO BILL: By Ingri and Edgar Parin d' Aulaire. Garden City: Doubleday & Co. No paging. $2.75.
A beautiful picture book tells in soft color and in black-and-white the full story of Buffalo Bill. There are map end-papers, Bill Cody as a little boy, herds of shaggy-headed buffalo, covered wagons stretching away to the horizon, scouts and Indians on horseback.

SPARKY: The Story of a Little Trolley Car. Story and pictures by Hardie Gramatky. New York: G. P. Putnam's Sons. 68 pp. $2.50.
Sparky's adventures, with double-page spreads in full color, get him into trouble with the mayor. But in the end he proves himself a hero. An amusing story with lots of action for the younger boys and girls.

LITTLE WHITE FOOT: Told and pictured by Berta and Elmer Hader. New York: The Macmillan Co. No paging. $2.25.
Pictures in color and in black-and-white illustrate the story of a little mouse of Willow Hill, which is the real home of these two artists. A satisfying story with particularly nice illustrations.

PERCY, POLLY AND PETER: Story and pictures by Clare Turley Newberry. New York: Harper & Bros. No paging. $2.
To a beautiful mother cat, Millie, and three adorable kittens Clare Newberry adds in this book an equally adorable little girl. She is called Shasha in the story, but she is really the artist's three-year-old daughter, Felicia Noelle.

CURIOUS GEORGE RIDES A BIKE: By H. A. Rey. Boston: Houghton Mifflin Co. No paging $2.75.
The third, and funniest, of the "Curious George" picture books. It is in full color, and the children will almost certainly love it.

PETER'S PUPPETS: By Charlotte Steiner. Garden City: Doubleday & Co. No paging. $1.25.
Peter was the only boy in a kindergarden of girls. When they put on a doll show he produced a puppet show—and became the hero of the school. Amusing drawings printed in green, brown, and red.

BARBAR'S COUSIN, THAT RASCAL ARTHUR: By Laurent de Brunoff, Translated from the French by Merle Haas. New York: Random House. 48 pp. $1.
A new Barbar book by the son of Jean de Brunoff in which Arthur takes off on the wing of an airplane, meets some strange animals, and is finally rescued from the jungle by King Barbar.

THE STORM BOOK: Story by Charlotte Zolotow. Pictures by Margaret Bloy Graham. New York: Harper & Bros. No paging. $2.
Lovely illustrations in pastel color make this a valuable picture book. The text is a description of the storm as it passes over different scenes.

THE CHIPMUNK THAT WENT TO CHURCH: Written and illustrated by Winifred Bromhall. New York: Alfred A. Knopf. No paging. $2.
A large picture book, printed in soft browns and greens, this tells a simple, realistic story of Penny, who while visiting Great-aunt Amelia meets a rather greedy little chipmunk and finds that she has conveyed him to church in the pocket of her coat. The drawings of Penny, the chipmunk, Great-aunt Amelia, and Penny's family have grace and humor.

THE MOON BALLOON: By Margaret Wise Brown. Pictures by Leonard Weisgard. New York: Harper & Bros. No paging. $2.
A kitten goes up in the moon balloon, floating over city and country, seeking the place where the pine trees grow and where there are no mice to bother him. The drawings are in color and in black-and-white.

LINDA AND THE INDIANS: By C. W. Anderson. New York: The Macmillan Co. No paging. $2.
The second book of lovely drawings and a simple text about Linda and her pony, Daisy.

LOOK! Written and illustrated by Zhenya Gay. New York: The Viking Press. No paging. $2.
Full-page drawings of baby animals, printed in brown and yellow. The text is in rhymed verse.

THE FRIENDLY TIGER: Story and pictures by Katharine Wood. New York: David McKay Co. No paging. $2.
An attractive little picture book tells how a tiger living in the zoo decided to run away and visit the people who had come to see him there. He finds that he is not welcome and returns to the zoo, a sadder and wiser tiger.

WHO'S UPSIDE DOWN? Words and pictures by Crockett Johnson. New York: William R. Scott. No paging. $1.75.
This very amusing picture book tells of a kangaroo on the other side of the world who found, from a map, that she must be upside down if those on the opposite side were right side up. The black-and-white drawings are effective.

PETUNIA'S CHRISTMAS: Written and illustrated by Roger Duvoisin. New York: Alfred A. Knopf. No paging. $2.
To be reviewed December 13.

SNOWFLAKE: By Dorothy Childs Hogner. Pictures by Nils Hogner. New York: Oxford University Press. 31 pp. $1.75.
To be reviewed in the December number.

CHRISTMAS IN THE BARN: By Margaret Wise Brown. Pictures by Barbara Cooney. New York: Thomas Y. Crowell Co. 1952. No paging. $1.75.
To be reviewed December 13.

WHERE HAVE YOU BEEN? By Margaret Wise Brown. Illustrated by Barbara Cooney. New York: Thomas Y. Crowell Co. No paging. $1.25.
Reviewed March 22.

LAMBERT'S BARGAIN: By Clare Turley Newberry. With drawings by the author. New York: Harper & Bros. 31 pp. $1.50.
Reviewed March 22.

LOOKIN-FOR-SOMETHING: By Ann Nolan Clark. Illustrated by Leo Politi. New York: The Viking Press. 55 pp. $2.50.
Reviewed May 10.

ONE MORNING IN MAINE: By Robert McCloskey. New York: The Viking Press. 64 pp. $2.50
Reviewed May 10.

THE MAGIC CURRANT BUN: By John Symonds. Illustrated by André François. Philadelphia; J. B. Lippincott Co. 39 pp. $2.
Reviewed September 20.

THE STABLE THAT STAYED: Story by Josephine Balfour Payne. Pictures by Jean Balfour Payne. New York: Ariel Books (Pellegrini & Cudahy). No paging. $2.
Reviewed May 10.

BIRTHDAY OF OBASH: Story and pictures by Audrey Chalmers. New York: The Viking Press. 56 pp. $2.
Reviewed May 10.

HAPPY EASTER: By Kurt Wiese. New York: The Viking Press. 32 pp. $1.50.
Reviewed April 12.

SMALL-TROT: By François. New York: Charles Scribner's Sons. No paging. $2.
Reviewed April 12.

Folklore & Fantasy

FUN IN AMERICAN FOLK RHYMES. By Ray Wood. With drawings by Ed Hargis. Introduction by Carl Carmer. Philadelphia: J. B. Lippincott Co. 109 pp. $2.50.
A collection of American counting-out rhymes and ballads by the man who edited "The American Mother Goose." Humorous black-and-white drawings illustrated it.

THE HEN THAT SAVED THE WORLD: And Other Norwegian Folk Tales. Retold by Margaret Sperry. Illustrated by Per Beckman. New York: John Day Co. 64 pp. $2.25.
Reviewed September 20.

THE TALKING CAT AND OTHER STORIES OF FRENCH CANADA. Retold by Natalie Savage Carlson. Pictures by Roger Duvoisin. New York: Harper & Bros. 87 pp. $2.
Reviewed May 10.

MARY POPPINS IN THE PARK. By P. L. Travers. Illustrated by Mary Shepard. New York: Harcourt, Brace & Co. 235 pp. $2.50.
In which Mary Poppins tells Jane and Michael some marvelous stories, teases the Park Keeper, shows people how to dance with their shadows on Hallowe'en, and does other miraculous things. Many delightful drawings add to the gaiety of this gay tale.

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THE VOYAGE OF THE DAWN TREADER. By C. S. Lewis. Illustrations by Pauline Baynes. New York: The Macmillan Co. 210 pp. $2.75.
Dawn Treader is the ship that takes Edmund and Lucy on their third trip into the magic country of Narnia. With the King, Caspian, they voyage to the end of the world, meet the lion Aslan, and come safely back to the real world in England.

THE MERRY MILLER. Story by Rosalys Hall. Pictures by Kurt Werth. New York: Oxford University Press. 48 pp. $4.50.
Reviewed May 10.

THE LEFTOVER EL. By Mary Stolz. Drawings by Peggy Bacon. New York: Harper & Bros. 58 pp. $2.
Reviewed April 12.

SQUIRREL HOTEL. Written and illustrated by William Pène Du Bois. New York: The Viking Press. 48 pp. $2.
Reviewed May 10.

THE WONDERFUL ADVENTURES OF TING LING. By Vernon Bowen. Illustrated by Kurt Wiese. New York: David McKay Co. No paging. $2.
Reviewed August 16.

For Younger Boys & Girls

BOSTON BELLS. By Elizabeth Coatsworth. Pictures by Manning DeV. Lee. New York: The Macmillan Co. 64 pp. $2.
The third in a series of stories for the younger boys and girls of early events in American history. This is the story of John Singleton Copley, the painter, when he lived as a little boy on Long Wharf in Boston.

A PLACE FOR PETER. By Elizabeth Yates. Illustrated by Nora S. Unwin. New York: Coward-McCann. 184 pp. $2.50.
This is the Peter of "Mountain Born," but he is thirteen now and faced with the problems of growing up. This is the story of a year when Peter and his father learn to understand one another, helped by the wisdom of old Benj, the hired man.

TREASURE IN THE COVERED WAGON. A Story of the Oregon Trail. By Vera Graham. Drawings by Howard Simon. Philadelphia: J. P. Lippincott Co. 191 pp. $2.50.
Flave-Ann Stone, of Missouri, insisted upon taking her little organ all the way from home to the end of the Oregon Trail in a covered wagon. It turned out to be a real treasure on that hard and exacting journey. This is a pioneer story for younger boys and girls. It has a certain amount of humor and some excellent word pictures of the people and the country through which they passed. The pencil drawings that illustrate it are effective.

SHAKEN DAYS. By Marion Garthwaite. Illustrated by Ursula Koering. New York: Julian Messner. 204 pp. $2.75.
A story that brings in the San Francisco earthquake in 1906. It tells of a lively, interesting family and, especially, of Megan, the little heroine. In the end the "shaken days" bring her happiness and fulfilment.

A FLAG FOR THE FORT. By Carl Carmer. Pictures by Elizabeth Carmer. New York: Julian Messner. 125 pp. $2.50.
The story of the making of the flag with fifteen stars in Baltimore in 1814. It was this flag that inspired Francis Scott Key to write "The Star Spangled Banner." Little Miss Caroline Pickersgill is the heroine of the story; Grandmother Rebecca Young supplies the humor.

THE PONY THAT KEPT A SECRET. By Elizabeth Hubbard Lansing. Illustrated by Barbara Cooney. New York: Thomas Y. Crowell Co. 117 pp. $2.
An amusing story of three children, Pete the hired man, a pony, and a very individual duck named Jemina. The illustrations are as attractive as the story.

THE SUPER-DUPER CAR. By Christine Noble Govan. With pictures by Lisl Weil. Boston: Houghton Mifflin Co. 1952. 78 pp. $2.
How Joe acquired a wagon made out of a Naptha Soap box, how it was smashed by the Reverend Brown's horse, and how Joe and John Henry and Susie earned some pennies and made another wagon, even better than the first. An amusing tale of three little Negro children with many black-and-white illustrations.

THE SECRET OF DONKEY ISLAND. By Lavinia R. Davis. Illustrated by Jean Macdonald Porter. Garden City: Doubleday & Co. 246 pp. $2.50.
The story of an island off Cape Cod, of Jamie who is the youngest boy in a large and attractive family, of a little gray donkey named Bunty, and of an Englishman, wounded in the war, who comes to live on the island.

TREASURE IN THE ANDES. By Alfred Lewis. Illustrated by Zhenya Gay. New York: Abingdon-Cokesbury Press. 1952. 128 pp. $1.50.
A tale of a little Indian boy who lived with his family in the mountains of Peru. Pepito wanted to be an artist, and the story tells how he won the money for his training by finding gold in a landslide.

THE LONG HUNT. By Charlie May Simon. Illustrated by Rus Anderson. New York: E. P. Dutton & Co. 152 pp. $2.50.
When Jim's father failed to come back from fighting with General Andrew Jackson, Jim set out in search for him. The quest took him from Tennessee to New Orleans, where his father came marching through the street with Jackson's victorious troops. A good tale with a fine, upstanding American boy as the hero.

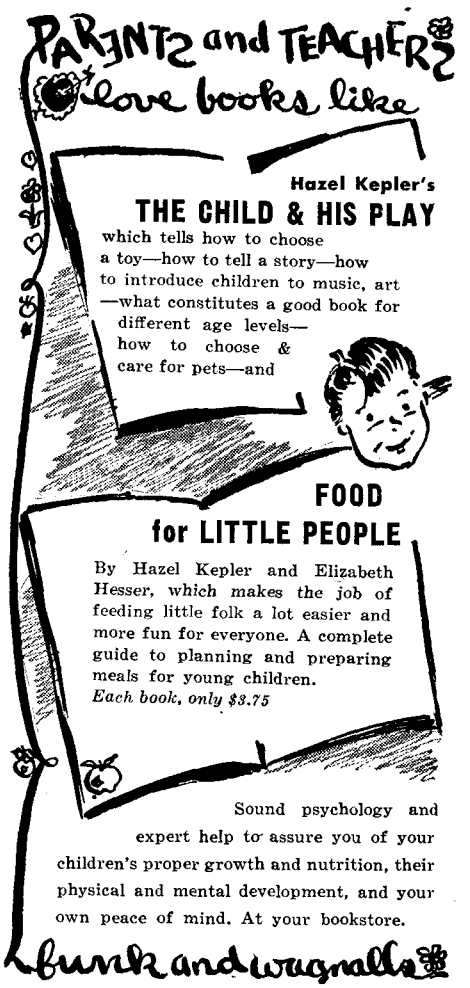
ELLE KARI. Photographs by Anna Riwkin-Brick. Text by Elly Jannes. New York: The Macmillan Co. 1952. No paging. $2.
Very beautiful photographs of Lapland and its people illustrate this simple, convincing story of a little Lapland girl.

BOY WITH A HARPOON. By William Lipkind. Illustrated by Nicholas Mordvinoff. New York: Harcourt, Brace & Co. 58 pp. $2.25.
The story of how Little Seal, who lived in Northern Alaska, killed his first seal, his first bear, and helped to conquer his first whale. A factual story, told by an anthropologist, with black-and-white drawings.

PICTURE COME TRUE. By Priscilla M. Warner. Illustrated by the Author. New York: Doubleday & Co. 223 pp. $2.50.
An English story by the author of "Biddy Christmas." Bridget, aged eleven, is the youngest in a pleasant family that includes Aunt Jess and an uncle who is an artist.

MISS FLORA McFLIMSEY'S BIRTHDAY. By Mariana. New York: Lothrop, Lee & Shepard Co. No paging. $1.25.
The third of the attractive little books about Miss Flora McFlimsey and her adventures.

GREAT LAKES SAILOR. Written and illustrated by Jane Rietveld. New York: The Viking Press. 188 pp. $2.
The story of young Tom Corbin who, in 1884, sailed from Milwaukee to Buffalo as a cabin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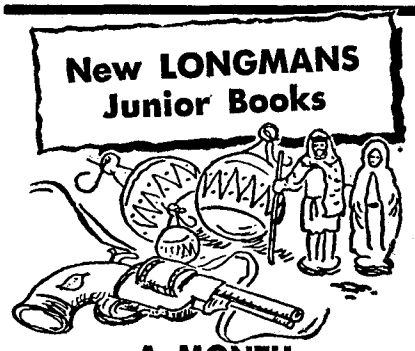

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By SIDDIE JOE JOHNSON. Illustrations by HENRIETTA J. MOON. Pioneer lore and Christmas traditions in Texas.
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By HELEN CLARK FERNALD. The merging of cultures that has made America, in the story of a Crimean Mennonite family in Kansas. Ages 14 up. $3.00

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Ages 12-16. $2.75

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By JOHN PRESCOTT. Decorations by ALLAN THOMAS. Adventure with the Scandinavian fishermen who ply their trade on Lake Superior. "One of the best stories for older boys and girls."
—*Saturday Review.* Ages 12-16. $2.50

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By PRISCILLA D. WILLIS. Illus. by CARL KIDWELL. How a thoroughbred horse and a young mute help one another.
Ages 12-16. $2.50

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By GERALDINE WYATT. Decor. by CARL KIDWELL. An Indian story that has "all the qualities of a superior historical novel."—*Library Journal.*
Ages 10-14. $2.50

SLIPPER UNDER GLASS

By LEE WYNDHAM. Illus. by VERA BOCK. "A well-written story of the training of a young ballet dancer."—MARY PFEIFFER, *Publishers' Weekly.* Ages 12-16. $2.50

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By GLADYS MALVERN. Decor. by CORINNE MALVERN. "A tender story based on the Biblical narrative of Jairus' daughter."
—*Library Journal.* Ages 12-16. $2.50

A MIKE FOR MARION

By JUNE DENNIS. Illus. by JEAN RUTHERFORD FINCH. Ages 12-16. $3.00

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boy. He came back in one of the new steamships as a steward, knowing that sailing ships were his choice. The line drawings that illustrate the story are interesting and very well reproduced.

THE BOY JOHNNY! By Evelyn Ray Sickels. Illustrated by Jean Martinez. New York: Charles Scribner's Sons. 120 *pp.* $2.
Johnny, who lived perhaps fifty years ago, was the only boy in a family of girls. This is a fresh, amusing account of his adventures with a pet lamb, his first pair of real trousers, etc.

THE BOOK OF RALF. By Phillis Garrard. Illustrated by John Moment. Indianapolis: The Bobbs-Merrill Co. 279 *pp.* $2.75.
Set in England in the year 1275, this is the tale of a Norman boy whose mother married an English knight. The action is divided between life in a great manor and in a monastery school, where Ralf makes an illuminated book for his mother's birthday.

THIS BOY CODY AND HIS FRIENDS. By Leon Wilson. Illustrations by Ursula Koering. New York: Franklin Watts. 273 *pp.* $2.50.
A sequel to "This Boy Cody" with more adventures of Cody Capshaw in the Tennessee mountain country.

MR. HEFF AND MR. HO. By Janet Sebring Lowrey. Pictures by Peggy Bacon. New York: Harper & Bros. 149 *pp.* $2.50.
This highly original story is told by Mr. Heff, whose real name is Mr. Floweryfield. It is the tale of two villages that quarrel violently over a missing monkey. Mr. Heff acts as a peacemaker, finds the monkey, and harmony is restored. Unusual drawings by Peggy Bacon illustrate it.

FAMILY GRANDSTAND. By Carol Ryrie Brink. Illustrated by Jean Macdonald Porter. New York: The Viking Press. 208 *pp.* $2.50.
To be reviewed December 13.

MAGGIE ROSE: Her Birthday Christmas. By Ruth Sawyer. Pictures by Maurice Sendak. New York: Harper & Bros. 151 *pp.* $2.
To be reviewed on December 13.

BENBOW AND THE ANGELS. By Margaret J. Baker. Decorations by Dorothy Lake Gregory. New York: Longmans, Green & Co. 211 *pp.* $2.50.
Reviewed August 16.

WHITEY AND THE BLIZZARD. By Glen Rounds. New York: Holiday House. 32 *pp.* $1.25.
Reviewed August 16.

THREE BOYS AND THE REMARKABLE COW. By Nan Hayden Agle and Ellen Wilson. Illustrated by Marian Honigman. New York: Charles Scribner's Sons. 127 *pp.* $2.
Reviewed August 16.

THE FAMILY THAT GREW AND GREW. By Margaret J. Baker. Illustrated by Nora Unwin. New York: Whittlesey House. 121 *pp.* $2.25.
Reviewed August 16.

THE MIXED-UP TWINS. Written and illustrated by Carolyn Haywood. New York: William Morrow & Co. 125 *pp.* $2.50.
Reviewed August 16.

THE CUB SCOUT MYSTERY. By Dorothy Sterling. Illustrated by Paul Galdone. New York: Doubleday & Co. 191 *pp.* $2.50.
Reviewed August 16.

KID BROTHER. By Jerrold Beim. New York: William Morrow & Co. 48 *pp.* $2.
Reviewed August 16.

HUBBUB IN THE HOLLOW. By Irene Smith. Illustrated by Tony Palazzo. New York: Whittlesey House. 48 *pp.* $2.
Reviewed August 16.

TIMMY AND THE TIGER. By Marjorie B. Paradis. Pictures by Marc Simont. New York: Harper & Bros. 246 *pp.* $2.50.
Reviewed August 16.

THE BEARS ON HEMLOCK MOUNTAIN. By Alice Dalgliesh. Illustrated by Helen Sewell. New York: Charles Scribner's Sons. No paging. $2.
Reviewed August 16.

SECRET OF THE ANDES. By Ann Nolan Clark. Illustrated by Jean Charlot. New York: The Viking Press. 130 *pp.* $2.50.
Reviewed April 12.

BUSY & CO. By Herbert Coggins. Pictures by Roger Duvoisin. New York: Whittlesey House. 96 *pp.* $2.25.
Reviewed June 28.

THE CHOCOLATE TOUCH. By Patrick Skene Catling. Illustrated by Mildred Couglin McNutt. New York: William Morrow & Co. 95 *pp.* $2.50.
Reviewed September 20.

JAREB. By Miriam Powell. Illustrated by Marc Simont. New York: Thomas Y. Crowell Co. 241 *pp.* $2.50.
Reviewed September 20.

THE LOOK-INSIDE EASTER EGG. By Pamela Bianco. New York: Oxford University Press. 40 *pp.* $1.75.
Reviewed April 12.

PEPPER. By Barbara Leonard Reynolds. Illustrated by Barbara Cooney. New York: Charles Scribner's Sons. 169 *pp.* $2.
Reviewed June 28.

BUSY & CO. By Herbert Coggins. Pictures by Roger Duvoisin. New York: Whittlesey House. 96 *pp.* $2.25.
Reviewed June 28.

JOHN'S JOURNEY. By Grace Allen Hogarth. Illustrated by Nora S. Unwin. New York: Harcourt, Brace & Co. 214 *pp.* $2.50.
Reviewed May 10.

CRAZY CASTLE. By David Severn. Illustrated by J. Kiddell-Monroe. New York: The Macmillan Co. 179 *pp.* $2.
Reviewed May 10.

THE TUGBOAT MYSTERY. By Mary Adrian. Illustrated by William Moyers. Boston: Houghton Mifflin Co. 123 *pp.* $2.
Reviewed May 10.

PEANUTS FOR BILLY BEN. Written and illustrated by Lois Lenski. Philadelphia: J. B. Lippincott Co. 128 *pp.* $2.
Reviewed May 10.

BOY OF THE PYRAMIDS. By Ruth Fosdick Jones. Illustrated by Dorothy Bayley Morse. New York: Random House. 140 *pp.* $2.50.
Reviewed May 10.

LADYCAKE FARM. By Mabel Leigh Hunt. Illustrated by Clotilde Embree Funk. Philadelphia: J. B. Lippincott Co. 128 *pp.* $2.25.
Reviewed May 10.

RONNIE. By Lester Rowntree. Illustrated by Don Perceval. New York: The Viking Press. 189 *pp.* $2.50.
Reviewed May 10.

THE THEATRE CAT. By Noel Streatfield. Illustrated by Susanne Suba. Chicago: Rand, McNally & Co. 31 *pp.* $1.25.
Reviewed May 10.

HUNCH, MUNCH AND CRUNCH: More about the Jonquils. By Charles Norman. Pictures by Margaret Bloy Graham. New York: Harper & Bros. 46 *pp.* $2.
Reviewed March 22.

BINKY'S FIRE. By Sally Scott. Illustrated by Beth Krush. New York: Harcourt, Brace & Co. No paging. $1.75.
Reviewed March 22.

GWENDOLYN. Story by Ruth Helm. Pictures by Madeleine Gekiere. New York: Oxford University Press. 48 *pp.* $2.
Reviewed March 22.

For Older Boys & Girls

THE LAST FORT: A Story of the French Voyageurs. By Elizabeth Coatsworth. Illustrations by Edward Shenton. Philadelphia: The John C. Winston Co. 250 *pp.* $2.75.
Following the fall of Quebec to the English, Alexis Picard goes West to the Illinois country, where France still rules. An unusually good adventure story that introduces some memorable characters.

WILDERNESS RIVER. By M. I. Ross. New York: Harper & Bros. 214 *pp.* $2.50.
A vigorous, fast-moving tale of the Northwest Fur Company, rival of the Hudson Bay Company in opening up the Rockies and the Pacific Coast. Most of the characters are Scotsmen, and the story has a good deal of humor.

STAR ROAN. By Harlan Thompson. Illustrated by Millard Sheets. Garden City: Doubleday & Co. 209 *pp.* $2.50.
A story of Southern California in the days of the great ranches before the American occupation. The Star Roan was a beautiful golden horse that was swept ashore from a ship in a storm. Ramon Yorba tamed her, but had hard work to keep her and the ranch through which he supported his mother and sister.

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THE BOOK OF HUGH FLOWER. By Lorna Beers. Pictures by Eleanor Mill. New York: Harper & Bros. 186 *pp.* $2.50.
The story of a young mason in fifteenth-century England and of the building of the great church of St. Nicholas. Rivalry among the Guilds and the treachery of one of the masons give it drama, and Hugh himself is particularly well drawn.

WILD DOGS OF DROWNING CREEK. By Manly Wade Wellman. New York: Holiday House. 1952. 221 *pp.* $2.50.
Randy and Jeb, the two heroes of this exciting story, have appeared before—in the story called "The Haunts of Drowning Creek." In this they search for and find the origin of a pack of wild dogs that are terrorizing the North Carolina mountain villages.

THE OAK'S LONG SHADOW. By Olive Burt. Illustrations by Frederick T. Chapman. Philadelphia: The John C. Winston Co. 240 *pp.* $2.75.
A stirring story of a Basque sheepherder in Idaho. It shows the strength of the Basque tradition and their skill with the sheep. Pascual and his dog, Pompom, are convincing and interesting characters.

TRAILING TROUBLE. By Jim Kjelgaard. New York: Holiday House. 219 *pp.* $2.50.
This is a sequel to "A Nose for Trouble," in which Tom and Smokey, his dog, trace a man who is attempting to get the great pine forest along the Gistache River for lumber instead of having it preserved as a national park. Boys and girls who have read the first book will remember Smokey as one of the outstanding dog heroes.

RICK OF HIGH RIDGE. By Sara Machetanz. Illustrated by Fred Machetanz. New York: Charles Scribner's Sons. 177 *pp.* $2.50.
Rick, his father and mother, and his younger brother go from Ohio to Alaska to take up a homestead claim and settle down. A good story that makes the northern country vivid and interesting. Exceptionally good illustrations.

THUNDERBIRD PASS. By Andrienne Jones. Philadelphia: J. B. Lippincott Co. 1952. 222 *pp.* $2.50.
This is a rather conventional tale of a boy from the city who comes to spend the summer with an uncle on a ranch in the Sierras and is completely converted to the life there. There are some excellent descriptions of the mountains and of the ranch; but Jonathan himself is not an altogether convincing character, and the story is marred by sentimentality. It will probably appeal more to girls than to boys.

THE TRAP. By Kenneth Gilbert. Illustrated by Fred Collins. New York: Henry Holt & Co. 182 *pp.* $2.50.
An interesting, sometimes exciting, story of salmon fishing on the coast of Alaska. Steve Brandon, through the sudden illness of his uncle, is left to run the great trap that catches and holds the salmon on their summer "run."

AS THE WHEEL TURNS. By Anne Tufts. Illustrated by Robert L. Doremus. New York: Henry Holt & Co. 246 *pp.* $2.50.
The story of Anthony Bryce, who came to New England in 1814 and worked for the establishment of the cotton loom underwater power against heavy odds. His romance with a Quaker girl is an important part of his story.

GENEVA SUMMER. By Elizabeth Hamilton Friermood. Garden City: Doubleday & Co. 224 *pp.* $2.50.
A romance set on Lake Geneva at a college camp. Priscilla Patton acts as waitress there and learns that there is more in life than adolescent love affairs.

JO ANN OF THE BORDER COUNTRY. By Anne Merriman Peck. New York: Dodd, Mead & Co. 216 *pp.* $2.50.
Jo Ann, who lived on a ranch near the Mexican border of Arizona, wanted to leave the ranch and go to college. Through a Mexican girl, a very well-drawn character, and through loyalty to her family Jo Ann finds that there is scope for her ambition in the border country.

JOEL: A Novel of Young America. By Nora Benjamin Kubie. New York: Harper & Bros. 207 *pp.* $2.50.
An unusual hero moves through the pages of this story of the American Revolution. Joel Davidov is a Jew, divided in his loyalties. In the end he becomes a loyal and devoted American.

SECRET OF THE OLD BOOKS. By Betty Baxter Anderson. Decorations by Paul Galdone. New York: Thomas Nelson & Sons. 158 *pp.* $2.50.
An entertaining story of a girl who comes from Minnesota to a small town in California and becomes involved in a collection of old and rare books. A charming old lady is being "cheated" out of their value, and it is Feather who straightens out the mess.

CINDER CYCLONE. By Howard M. Brier. Illustrated by Jay Hyde Barnum. New York: Random House. 233 *pp.* $2.50.
A really gripping story of Steve Potter, a brilliant runner, who went through many hazards before he could become a leader on the track.

ROCK TAYLOR, FOOTBALL COACH. By John Gartner. New York: Dodd, Mead & Co. 1952. 206 *pp.* $2.50.
An unusually good tale of a young man who becomes a high-school football coach soon after graduating from college. He is faced with usual problems, but he meets them all with wisdom and good sense.

CENTER ICE. By Philip Harkins. New York: Holiday House. 208 *pp.* $2.50.
Older boys do not need to be told that this is a good tale. They know the sports stories by this author too well. This is a story of professional hockey.

DUB HALFBACK. By C. Paul Jackson. New York: Thomas Y. Crowell Co. 184 *pp.* $2.50.
Another good football tale by the author of "Rose Bowl Line Backer" and other sports stories.

DODGER DOUBLEHEADER. By Joe Webster. New York: Ariel Books. 160 *pp.* $2.
There is a good deal of humor in this "big league" baseball story. Older boys, and their younger brothers, will probably love it.

FIGHTING HALFBACK. By James Robert Richard. New York: Lothrop, Lee & Shepard. 183 *pp.* $2.50.
This is a mature, well-written story of football. The hero, Charlie Gale, is unjustly expelled from his university, enlists in the Air Force, fights in Korea, and comes back to redeem himself under an assumed name.

GREAT VENTURE. By Robert Carse. Illustrated by Christine Price. New York: Charles Scribner's Sons. 239 *pp.* $2.50.
The adventures of the Scotch boy Ewen, Laird Laikie, who sailed with his uncle to the Caribbean Islands with the ill-fated expedition called New Caledonia.

RUSTLERS ON THE HIGH RANGE. By Montgomery M. Arwater. New York: Random House. 210 *pp.* $2.50.
Another of this author's fine stories of the Forest Service in the Shining Mountains region of the West.

WHO WAS SYLVIA? By Nancy Hartwell. Illustrated by Edward J. Smith. New York: Henry Holt & Co. 201 *pp.* $2.50.
Sylvia, who was adopted when she was seven years old, determines, at seventeen, to find out about her parentage. A "young novel" laid in Philadelphia today.

PRAIRIE SHADOWS. By Ella Williams Porter. Illustrations by Ruth King. New York: The Macmillan Co. 154 *pp.* $2.50.
By the author of "A Song for Julie," this is the story of Nancy Allen, who—uprooted from her home in the city—tries to adjust herself to life on a farm on the prairie.

THE WIND BLOWS FREE. By Loula Grace Erdman. New York: Dodd, Mead & Co. 242 *pp.* $2.50.
Lively, convincing in background, and with well-rounded characters, this is the story of Melinda Pierce, who went from Eastern Texas to the Panhandle with her family and lived in a dugout until their house was built. One can feel the wind blowing all through the story.

HARMONY AHEAD. By Julilly H. Kohler. Illustrated by Peter Burchard. New York: Aladdin Books. 188 *pp.* $2.50.
The story of Allan Ward of Philadelphia, who in 1825 voyaged down the Ohio River with Robert Owen to help found the town of New Harmony.

THE MYSTERY OF BURNT HILL. By Keith Robertson. Drawings by Rafaello Busoni. New York: The Viking Press. 224 *pp.* $2.50.
A story in which Neil Carson and his chum, Swede, come across a very old house and its peculiar old mistress to find that it contains precious antiques and old and rare books. It is told in the first person and could, with profit, have been cut in length.

SON OF THE FOREST. By Arthur H. Carhart. Philadelphia: J. B. Lippincott Co. 244 *pp.* $2.50.
The story of a summer in the life of Jim Craighead, the son of a forest ranger in Colorado. It tells of the constant war between the rangers and the stockmen, of a great forest fire and of the finding of a buried letter that rights an old wrong.

TALES OF THE RAILS. Edited by Veronica Hutchinson. Illustrated by Bernard Safran. Cleveland: The World Publishing Co. 329 *pp.* $2.95.
Here are fifteen stories of things that happened on the railroad, from the famous trip

Literature for Youth

Half Pint

By JEANNE WILSON. A wonderful story of ranch life in Wyoming, and of a boy who was "too small for his age" but proved he was far, far braver than most. Written on a Wyoming ranch especially for the author's nephew, who was just the size of its hero.
Ages 7-9, $2.00

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By BETTY CAVANNA. The favorite of all the teen-agers tells what happens when Texas and Philadelphia's Main Line meet. In this story of two girls from vastly different backgrounds who each find friendship and young love in the other's world, Betty Cavanna proves again her talent for seeing into the hearts of the young people she writes about and writes for. A *Junior Literary Guild* Selection.
Ages 13-17, $2.50

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By DICK FRIENDLICH. The new tale of college football by the author of *Goal Line Stand.* A novel about two boys whose friendship cannot stand up against the pressures of the classroom and the football stadium, until an "exam" scandal brings them together for a victorious and excitingly authentic football climax.
Ages 12-17, $2.50

BIG MUTT

By JOHN REESE. A *Junior Literary Guild* Selection.
Ages 12-17, $2.50

TUMBLEWEED

By BARLOW MEYERS. Illustrated by Bill Wickham.
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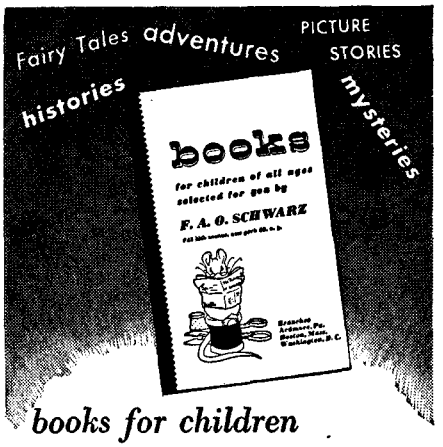

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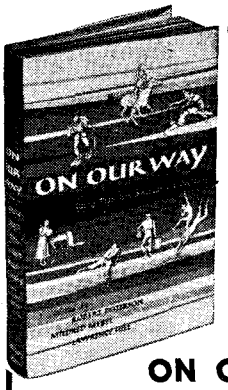

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of Casey Jones to the story of the little caboose. It is illustrated with black-and-white drawings and has a vocabulary of railroad "lingo."

AMERICAN BOY ADVENTURE STORIES. Selected by Carl Carmer and Cecile Matschat. Illustrated by Norman Guthrie Rudolph. Philadelphia: The John C. Winston Co. 367 *pp.* $3.50.
In his introduction to this collection of stories from the magazine *American Boy*, Carl Carmer goes back to his own boyhood and his eager waiting for each number of the magazine to arrive in the mail from Detroit. Each one of the sixteen stories is a good tale of adventure here in America and in other countries. It is a fine book to give a boy, or a girl, who has leisure to read during the long vacation.

MOCCASIN TRAIL. By Eloise Jarvis McGraw. New York: Coward-McCann. 247 *pp.* $2.75.
Reviewed October 11.

HIGH WATER AT CATFISH BEND. By Ben Lucien Burman. Illustrated by Alice Cady. New York: Julian Messner. $2.75.
Reviewed August 16.

CHEROKEE BILL, OKLAHOMA PACER. By Jean Bailey. Illustrated by Pers Crowell. New York: Abingdon-Cokesbury Press. 191 *pp.* $2.50.
Reviewed October 11.

MY LOVE IS A GYPSY. By Neta Lohnes Frazier. New York: Longmans, Green & Co. 183 *pp.* $2.50.
Reviewed April 12.

THE CRUSADE AND THE CUP. By Elizabeth Bleecker Meigs. Illustrated by Edward and Stephani Godwin. New York: E. P. Dutton & Co. 150 *pp.* $2.50.
Reviewed April 12.

WILD STALLION. By Bud Murphy. Illustrated by William Moyers. Cleveland: The World Publishing Co. 172 *pp.* $2.50.
Reviewed October 11.

TRAIL OF THE LITTLE PAIUTE. By M. O'Moran. Illustrated by Claire Davison. Philadelphia: J. B. Lippincott Co. 189 *pp.* $2.50.
Reviewed April 12.

GUNS IN THE FOREST. By Bruce Lancaster. Boston: Little, Brown & Co. 259 *pp.* $3.
Reviewed June 28.

THE SOUTH SEA SHILLING: Voyages of Captain Cook. By Eric Swenson. Illustrated by Charles Michael Daugherty. New York: Viking Press. 224 *pp.* $3.50.
Reviewed June 28.

THUNDERHEAD MOUNTAIN. By Margaret Ann Hubbard. New York: The Macmillan Co. 204 *pp.* $2.75.
Reviewed October 11.

HE SAILED WITH CAPTAIN COOK. By Charles Borden. Illustrated by Ralph Ray. New York: Thomas Y. Crowell Co. 247 *pp.* $2.75.
Reviewed June 28.

BLACK TIDE. By Carl D. Lane. Boston: Little, Brown & Co. 222 *pp.* $2.75.
Reviewed May 10.

SOUTH SEA ADVENTURE. By Willard Price. Decorations by Peter Burchard. New York: The John Day Co. 243 *pp.* $2.75.
Reviewed May 10.

SWAMP CHIEF. By Zachary Ball. New York: Holiday House. 212 *pp.* $2.50.
Reviewed September 20.

MINING THE IRON MASK. By George Cory Franklin. Illustrated by William Moyers. New York: Ariel Books (Pellegrini & Cudahy). 204 *pp.* $2.50.
Reviewed May 10.

TRADERS NORTH. By Wilson MacArthur. Illustrated by William Stobbs. New York: Alfred A. Knopf. 246 *pp.* $2.50.
Reviewed May 10.

ELEPHANT TOAST. By T. Morris Longstreth. Illustrated by Heyman Fay, Jr. New York: Macmillan Co. 222 *pp.* $2.50.
Reviewed May 10.

RIM-ROCKED. By E. D. Mygatt. Decorations by Peter B. Andrews. New York: Longmans, Green & Co. 215 *pp.* $2.50.
Reviewed May 10.

THE KING'S BEARD. By Leonard Wibberly. Illustrated by Christine Price. New York: Ariel Books. 198 *pp.* $2.75.
Reviewed May 10.

SYBIL LUDDINGTON'S RIDE. Written and illustrated by Erick Berry. New York: The Viking Press. 128 *pp.* $2.50.
Reviewed May 10.

THE PORT OF MISSING MEN. By Rene Prud'hommeaux. Illustrated by Rafaello Busoni. New York: The Viking Press. 192 *pp.* $2.50.
Reviewed May 10.

ZUSKA OF THE BURNING HILLS. By Alvena Seckar. Pictures by Kathleen Voute. New York: Oxford University Press. 222 *pp.* $2.75.
Reviewed September 20.

THE BEAUTIFUL SHIP. By John B. Prescott. Decorations by Allan Thomas. New York: Longmans, Green & Co. 182 *pp.* $2.50.
Reviewed September 20.

KNAVE-GO-BY. By C. Fox Smith. Illustrated by Ian Ribbons. New York: Oxford University Press. 187 *pp.* $2.
Reviewed May 10.

JOHNNY REB. By Merritt Parmelee Allen. Decorations by Ralph Ray. New York: Longmans, Green & Co. 250 *pp.* $2.75.
Reviewed March 22.

JEB ELLIS OF CANDLEMAS BAY. By Ruth Moore. Illustrated by William N. Wilson. New York: William Morrow & Co. 238 *pp.* $2.50.
Reviewed March 22.

THE BUFFALO KNIFE. By William O. Steele. Illustrated by Paul Galdone. New York: Harcourt, Brace & Co. 177 *pp.* $2.25.
Reviewed March 22.

Birds & Beasts

BIRDS AND THEIR NESTS. By Olive L. Earle. Illustrated by the author. New York: William Morrow & Co. 64 *pp.* $2.
In this we find an attractive little guide to the birds and the nests that they build, illustrated with graceful, informing black-and-white drawings. The birds have a wide range, from the little warblers of North America to the penguins of the Antarctic.

HONEYBEE. By Mary Adrian. Illustrated by Barbara Latham. New York: Holiday House. 51 *pp.* $2.
The life story of a honey bee, from the egg, laid by the queen bee to the end of the short life cycle. It is told simply, but dramatically, and the drawings that illustrate it, printed in gold and blue, are unusual.

THE WONDER OF ANIMALS. By Marie Neurath. New York: Lothrop, Lee & Shepard. 36 *pp.* $1.50.
A picture book printed in yellow, brown, and blue that shows how the various animals care for their young. It is informing, and attractive and would interest even very little children.

HORSEMANSHIP FOR BEGINNERS. By Jean Slaughter. Photographs by Michael J. Phillips. New York: Alfred A. Knopf. 122 *pp.* $3.75.
A clear, practical guide to good horsemanship for beginners. It is illustrated with many beautiful photographs.

THE TERRIBLE MR. TWITMEYER. By Lilian Moore and Leone Adelson. Illustrated by Leonard Shortall. New York: Random House. 62 *pp.* $2.
An amusing story for younger boys and girls about a dog-catcher, who turned out to be a kindly dog-trainer, and a very funny dog named Butterball.

THE MONGREL OF MERRYWAY FARM. By Julie C. Tatham. Illustrated by Edwin Megargee. Cleveland: The World Publishing Co. 232 *pp.* $2.50.
An unusually good story of a dog who made the initial mistake of being the offspring of a collie and an Irish terrier. Rusty is condemned and saved, with difficulty, by the girl heroine.

THE LONESOME SORREL. By Keith Robertson. Illustrated by Tayler Oughton. Philadelphia: The John C. Winston Co. 214 *pp.* $2.50.
This is a story about a boy and a horse with a new slant. It is the horse that wants the boy, and not the boy who wants the horse. There is a very exciting description of a point-to-point race. In the end Cliff Barry decides that he would rather have Cinnamon than a three-hundred-dollar motorcycle.

THE MIDNIGHT COLT. By Glenn Balch. Illustrated by Pers Crowell. New York: Thomas Y. Crowell Co. 194 *pp.* $2.50.
Another story by this popular author of "Tack Ranch" and "Ben and Dixie Darby."

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THAT'S MY DOG! By Leon F. Whitney. New York: Dodd, Mead & Co. 216 pp. $2.75.
Leon Whitney's first story was about bloodhounds. This is about a dog who is trained to hunt coons. It is an interesting story that is based upon knowledge and experience.

ALL KINDS OF CATS. Edited and with photographs by Walter Chandoha. New York: Alfred A. Knopf. 86 pp. $3.
Unusual and beautiful photographs of cats with quotations from the poets as a text. There is also advice on how to feed and care for cats.

PEPPER. By Barbara Leonard Reynolds. Illustrated by Barbara Cooney. New York: Charles Scribner's Sons. 169 pp. $2.
Reviewed June 28.

EDWARD, HOPPY AND JOE. Written and illustrated by Robert Lawson. New York: Alfred A. Knopf. 122 pp. $2.50.
Reviewed August 16.

SKEETER: The Story of an Arabian Gazelle. By Robert Shaffer. Illustrated by Kurt Wiese. New York: Dodd, Mead & Co. 192 pp. $2.75.
Reviewed September 20.

SUE'S CIRCUS HORSE. By Judith M. Berrisford. Illustrated by Leslie Atkinson. New York: Dodd, Mead & Co. 180 pp. $2.50.
Reviewed March 22.

The Arts

AMAHL AND THE NIGHT VISITORS. By Gian-Carlo Menotti. Narrative adaptation by Frances Frost. Illustrated by Roger Duvoisin. New York: Whittlesey House. 89 pp. $2.75.
A distinguished presentation of the opera with illustrations in color and in black-and-white. It will be reviewed on December 13.

FROM THESE COMES MUSIC. By Hope Stoddard. Illustrated by Ava Morgan. New York: Thomas Y. Crowell Co. 256 pp. $3.50.
A fascinating analysis of the instruments in an orchestra and in bands. The illustrations are as informing and as interesting as the text. It is for serious music lovers.

THE REAL BOOK ABOUT EASY MUSIC MAKING. By Joseph Leeming. Illustrated by Jean Bendick. Garden City: Garden City Books. 192 pp. $1.25.
One of a new series of informational books for younger boys and girls, this tells how to make music at home and in school with instruments and in singing. The illustrations are effective and informing.

THE SONG OF ST. FRANCIS. By Clyde Robert Bulla. Illustrated by Valenti Angelo. New York: Thomas Y. Crowell Co. 71 pp. $2.50.
Reviewed April 12.

MADE IN MEXICO. By Patricia Fent Ross. Illustrations by Carlos Merida. New York: Alfred A. Knopf. 329 pp. $4.
Reviewed June 28.

KINGS AND QUEENS. By Eleanor and Herbert Farjeon. With forty colored plates by Rosalind Thornycroft. Philadelphia: J. B. Lippincott Co. 87 pp. $2.75.
Reviewed March 22.

THE MAGIC CIRCLE. Edited by Louis Untermeyer. Illustrated by Beth and Joe Krush. New York: Harcourt, Brace & Co. 288 pp. $3.
A new anthology of poetry that tells of people in story poems and ballads. The selection ranges from the old "unknown" ballads to moderns like Dorothy Parker and Robert Nathan. An interesting, informing note prefaces each poem. It is attractive in format, illustrated with line drawings.

ALL TOGETHER. By Dorothy Aldis. Illustrations by Helen D. Jameson, Marjorie Flack and Margaret Freeman. New York: G. P. Putnam's Sons. 192 pp. $3.
The poems of Dorothy Aldis selected from her previous books with several hitherto unpublished. The drawings are printed in red and the binding and end-papers are attractive.

FIRST PERFORMANCE: Plays for the Junior High School Age. Selected and edited by Nora MacAlvay & Virginia Comer. New York: Harcourt, Brace & Co. 300 pp. $3.50.
Five original plays with directions for their casting and production. They are all excellent and all quite different in background and atmosphere.

THE BIBLE STORY FOR BOYS AND GIRLS: OLD TESTAMENT. By Walter Russell Bowie. Illustrated with twenty-three color plates and twenty black-and-white decorations by Stephani and Edward Godwin. New York: Abingdon-Cokesbury Press. 224 pp. $3.50.
Reviewed April 12.

Science, Sports & Hobbies

STEPPING STONES TO LIGHT. By Richard W. Bishop. Illustrated by Paul Valentino. New York: Thomas Y. Crowell Co. 186 pp. $2.50.
An entertaining book that traces the development of electricity from 600 years before the birth of Christ to today. It could be easily understood by the younger boys and girls.

TELEVISION: The Magic Window. By Frank Denman. New York: The Macmillan Co. 60 pp. $2.
Mr. Denman, who is an advertising man, presents in this book a clear, logical analysis of the discovery and development of television, of its present status, and its future possibilities. His book is illustrated with photographs and explanatory drawings.

MODEL JETS AND ROCKETS FOR BOYS. By Raymond F. Yates. New York: Harper & Bros. 108 pp. $2.50.
Mr. Yates's books on models of all kinds are too well known to need much comment. This has his usual clarity and his practical directions for constructing a model, illustrated with drawings by Brock Yates and photographs.

LIGHTNING AND THUNDER. By Herbert S. Zim. Illustrated by James Gordon Irving. New York: William Morrow & Co. No paging. $2.
This is one of the most useful of Dr. Zim's books for boys and girls. It tells why we have lightning and thunder, and what man has done to neutralize the effects of lightning. The illustrations are as informing as the text. In the end-papers Mr. Irving has shown what to do and what not to do during a thunder storm.

BY SPACE SHIP TO THE MOON. By Jack Coggins and Fletcher Pratt. New York: Random House. 58 pp. $1.
This exciting book, although it looks like a picture book with illustrations in color, has the very latest information about the space-ship, beginning with the "station in space," and going on to what might be found on the moon.

THE REAL BOOK ABOUT SPACE TRAVEL. By Hal Goodwin. Illustrated by Clifford Geary. Garden City: Garden City Books. 192 pp. $1.25.
An up-to-date, well-illustrated book of the space ships and their future. It is probably intended for younger boys but would certainly interest older ones.

GET THAT STORY. By John J. Floherty. Philadelphia: J. B. Lippincott Co. 150 pp. $2.75.
A vigorous, absorbing account of what it means to be a newspaper reporter and to get out a modern daily paper. It is the twentieth of John Floherty's factual career books.

PHOTOGRAPHY FOR BOYS AND GIRLS. By Stanley W. Bowler. New York: Thomas Y. Crowell Co. 96 pp. $2.
The appeal of this will be to the older boys and girls who take their photography seriously. It tells the history of the modern camera, and explains the principles by which it works. It tells how to take pictures and how to develop them. It is illustrated with photographs.

YOUR TELEPHONE AND HOW IT WORKS. By Herman and Nina Schneider. Pictures by Jeanne Bendick. New York: Whittlesey House. 96 pp. $2.
A clear, fully illustrated explanation of the telephone. It tells how the dial tone operates, how the coin-box works, the uses of the walkie-talkie, etc.

EXPERIMENTS IN CHEMISTRY. By Nelson F. Beeler and Franklyn M. Branley. Illustrated by A. W. Revell. New York: Thomas Y. Crowell Co. 152 pp. $2.50.
Boys and girls who are interested in experiments that test things like milk, fats, soap, starch, etc., will find this a guide to simple, practical reasearch.

SOMETHING NEW IN MODEL BOAT BUILDING. By Donald H. Matheson. Illustrated by Bernard Richardson. New York: Roy Publishers. 80 pp. $2.50.
This handsome book, with pictures in color and in black-and-white, tells how to make unusual model boats with ordinary tools and with materials that are easily procured.

LET'S GO BOATING. Written and illustrated by Harry Zarchy. New York: Alfred A. Knopf. 157 pp. $3.
A practical, enthusiastic guide to rowboats, canoes, sailboats, and motor boats. It gives the "rules of the road" and advice on the care of boats. It is illustrated with charts and diagrams.

MAGIC. By Alexander Van Rensselaer. Illustrated by John N. Barron. New York: Alfred A. Knopf. 44 pp. $1.50.
One of the "Family Activity" books, this is

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STAMP COLLECTING. Written and Illustrated by Roger Lewis. New York: Alfred A. Knopf. 44 *pp.* $1.50.
A book that is sure to encourage boys and girls in developing a fascinating hobby. It shows clearly how to distinguish and evaluate stamps, how to handle and catalogue them. Photographs and line drawings illustrate it.

SCULPTURE. Written and illustrated by Roger Lewis. New York: Alfred A. Knopf. 44 *pp.* $1.50.
How to make figures from easily procured materials, like clay, soap, etc. It is illustrated with line drawings.

THE SHAPE OF SHIPS. Written and illustrated by William McDowell. New York: Roy Publishers. 232 *pp.* $3.
An authoritative history of the development of ships, from the early Egyptian models to the end of World War II. It is illustrated with drawings in color and sketches in black-and-white.

THE FIRST BOOK OF AIRPLANES. Written and illustrated by Jeanne Bendick. New York: Franklin Watts. 69 *pp.* $1.75.
One of a series that is designed for younger boys and girls. It is attractive in format and very well illustrated.

THE FIRST BOOK OF WATER. Written and illustrated by Jo and Ernest Norling. New York: Franklin Watts. 45 *pp.* $1.75.
Like the other "First Books," this is written for the younger children and is fully illustrated. It tells of the composition of water, its changes, its value, and the things that man has done to preserve and divert it.

THE FIRST BOOK OF FISHING. By Steven Schneider. Pictures by Edwin Herron. New York: Franklin Watts. 45 *pp.* $1.75.
Young fishermen will find this invaluable. It is an enthusiastic and practical guide to good fishing with little outlay in rods and flies.

SEWING. By Jeanette Zarchy. Illustrated by Harry Zarchy. New York: Alfred A. Knopf. 45 *pp.* $1.50.
An attractive little book that tells how to plan, cut out, and make simple clothes.

WOODWORKING. Written and illustrated by Roger Lewis. New York: Alfred A. Knopf. 44 *pp.* $1.50.
A simple guide to wood carving and carpentry work. It would be equally useful at home or in school.

PUPPETS AND MARIONETTES. Written and illustrated by Roger Lewis. New York: Alfred A. Knopf. 44 *pp.* $1.50.
One of a new series that is prepared for younger boys and girls. It is attractive to look at and easy to follow.

IT'S FUN TO COOK. By Adele De Leeuk. Illustrations by Catherine Scholz. New York: The Macmillan Co. 188 *pp.* $2.75.
A practical book that covers a wide field. It is directed to teen-age girls, showing them how to prepare good food with a minimum of trouble and expense.

AT BAT WITH THE LITTLE LEAGUE. By Carl E. Stotz and M. W. Baldwin. With a Foreword by Paul S. Kerr. Philadelphia: Macrae Smith Co. 271 *pp.* $2.95.
Carl Stotz is the founder of Little League baseball and this is the story of that flourishing organization. It is illustrated with photographs.

Important People

THOMAS JEFFERSON. By Clara Ingram Judson. Illustrated by Robert Frankenberg. Chicago: Wilcox & Follett Co. 224 *pp.* $3.50.
A well-planned, interesting biography that emphasizes Jefferson's influence in the world today as well as in his own time. It is very attractive in format, with many excellent black-and-white illustrations.

MR. BELL INVENTS THE TELEPHONE. By Katherine B. Shippen. Illustrated by Richard Floethe. New York: Random House. 183 *pp.* $1.50.
A biography planned and written for the younger boys and girls. It has large type, wide margins, and many illustrations.

ON OUR WAY: Young Pages from American Autobiography. Selected by Robert Patterson, Mildred Mebel, and Lawrence Hill. Illustrated by Robert Patterson. New York: Holiday House. 372 *pp.* $3.50.
In which twenty-seven American men and women tell, from published autobiographies, an incident from their youth. They are all modern and range from Mark Twain to Justice Douglas.

MODERN AMERICAN ENGINEERS. By Edna Yost. Philadelphia: J. B. Lippincott Co. 182 *pp.* $2.50.
Miss Yost gives in this book a short biography of twelve men who have influenced and are influencing modern engineering, from a research engineer like Carl Rosen to the television engineer like Harold Wheeler.

JIM BRIDGER: Greatest of Mountain Men. By Shannon Garst. Illustrated by William Moyers. Boston: Houghton Mifflin Co. 242 *pp.* $2.75.
This is a vigorous, well-planned biography of the man who went with the Ashley expedition west from St. Louis along the Oregon Trail, becoming one of the most famous guides of his time.

RED GRANGE, FOOTBALL'S GREATEST HALFBACK. By Gene Schoor with Henry Gilfond. New York: Julian Messner. 186 *pp.* $2.75.
A biography that tells a great deal about professional football. In it Red Grange is shown as a thoroughly satisfying hero—a man who represents the best in American sports.

ALEXANDER HAMILTON'S WIFE. By Alice Curtis Desmond. Illustrated with photographs and with drawings by the author. New York: Dodd, Mead & Co. 273 *pp.* $3.
This is a "fictionized" biography of Elizabeth Schuyler in that the conversations are imaginary. In background it shows thorough research and an intimate knowledge of the Dutch families in the Hudson River Valley, of the Indians, and of Hamilton's career.

THE FIRST BOOK OF PRESIDENTS. By Harold Coy. Pictures by Manning DeV. Lee. New York: Franklin Watts. No paging. $1.75.
Simple stories of the Presidents of the United States, generously illustrated in black-and-white with background color.

A CANDLE FOR YOUR CAKE. By Carolyn Sgerwin Bailey. Drawings by Margaret Ayer. Philadelphia: J. B. Lippincott Co. 248 *pp.* $2.75.
The birthday of twenty-four well-known people celebrated with a brief, informal biography. They range from Shakespeare and Columbus to Lillian Wald, Joel Chandler Harris, and Anne Carroll Moore.

KIT CARSON, MOUNTAIN MAN. By Margaret E. Bell. New York: William Morrow & Co. 71 *pp.* $2.
Reviewed September 20.

FRANKLIN D. ROOSEVELT: Man of Destiny. By David E. Weingast. Illustrated with photographs. New York: Julian Messner. 184 *pp.* $2.75.
Reviewed June 28.

PRESENTING MISS JANE AUSTEN. By May Lamberton Becker. Illustrated by Edward Price. New York: Dodd, Mead & Co. 204 *pp.* $3.
Reviewed June 28.

The World We Live In

THE LAND AND THE PEOPLE OF GREECE. By Theodore Gianakoulis. Illustrated with photographs. Philadelphia: J. B. Lippincott Co. 117 *pp.* $2.50.
A short history that gives the physical aspects of the mainland and the islands, but fails to make very clear the people. It brings in the past history and ends with a chapter called "A New Nation." There is an index and some excellent photographs.

THE PICTURE STORY OF DENMARK. By Hester O'Neill. Pictures by Ursula Koering. New York: David McKay Co. No paging. $2.50.
The latest of Hester O'Neill's presentation of the different countries in large, picture book form. The illustrations are printed in red and green.

HOLLAND. By Germaine King. With four plates in color and nine photographs. New York: The Macmillan Co. 88 *pp.* $1.50.
A short history of Holland with an appendix and an index. It has chapters on sports and recreation and one on art and culture.

PICTURE MAP GEOGRAPHY OF AFRICA. By Vernon Quinn. Illustrated by Charles E. Pont. Philadelphia: J. B. Lippincott Co. 119 *pp.* $2.75.
Black-and-white full-page and decorative drawings illustrate this story of the African continent, its jungles and villages and cities, its animals and people. It would appeal to a wide age-range.

GETTYSBURG. By Mackinlay Kantor. Illustrated by Donald McKay. New York: Random House. 189 *pp.* $1.50.
A vivid word picture of Gettysburg before, during, and after the battle. It ends with the dedication of the cemetery and the Gettysburg Address.

THE FIRST BOOK OF ESKIMOS. By Benjamin Brewster. Pictures by Ursula Koering. New York: Franklin Watts. 45 *pp.* $1.75.
Very attractive drawings, printed in sepia, tell this story for little boys and girls.

CAPITOL HILL: The Story of Congress. By Desider Holisher and Graham Beckel. New York: Henry Schuman. 143 *pp.* $3.
A handsome book that takes the reader through the Capitol, both outside and in, in text and photographs.

THE LAND AND THE PEOPLE OF JAPAN. By Josephine Budd Vaughan. Illustrated from photographs. Philadelphia: J. B. Lippincott Co. 128 *pp.* $2.50.
Reviewed June 28.

BIG FAMILY OF PEOPLES. By Irmegarde Eberle. New York: Thomas Y. Crowell Co. 243 *pp.* $3.
Reviewed October 11.

THE FIRST BOOK OF AMERICA. By Edith Heal. Pictures by Fred Collins. New York: Franklin Watts. 93 *pp.* $1.75.
Reviewed August 16.

THE GLOB. Story by John O'Reilly. Pictures by Walt Kelly. New York: The Viking Press. 63 *pp.* $1.50.
Reviewed March 22.

THE GOLDEN GEOGRAPHY: A Child's Introduction to the World. By Elsa Jane Werner. Pictures by Cornelius De Witt. New York: Simon & Schuster. 96 *pp.* $3.95.
Reviewed June 28.

PUT DEMOCRACY TO WORK. By Ruth H. Wagner and Ivan E. Green. New York: Henry Schuman. 132 *pp.* $3.
Reviewed October 11.

GIFTS FROM THE FOREST. By Gertrude Wallace Wall. Photographs by John Calvin Towsley. New York: Charles Scribner's Sons. 96 *pp.* $2.50.
Reviewed September 20.

FROM TREES TO PAPER: The Story of Newsprint. By Henry B. Lent. Illustrated with photographs. New York: The Macmillan Co. 149 *pp.* $2.75.
Reviewed September 20.

New Editions

THE CAT AND THE CAPTAIN. By Elizabeth Coatsworth. Illustrated by Gertrude Kaye. New York: The Macmillan Co. 55 *pp.* $1.
A new and revised edition of a popular book in the Little Library.

LITTLE DOG TOBY. Story and Pictures by Rachel Field. New York: The Macmillan Co. 116 *pp.* $1.
It is good to have again this story by Rachel Field in the Little Library.

EIGHT HUNDRED LEAGUES ON THE AMAZON. THE CRYPTOGRAM. By Jules Verne. New York: Didier. 1952. 239 *pp.* $2.95.
These two stories of Jules Verne are published in one volume with, as an introduction, Theodore Roosevelt's "Notes on the Amazon." Boys who are reading the new science fiction stories will find this just as exciting.

CAREERS IN COMMERCIAL ART. By J. I. Biegeleisen. New York: E. P. Dutton Co. 255 *pp.* $4.
A revised edition of a book that covers an important field for young artists who seek a career.

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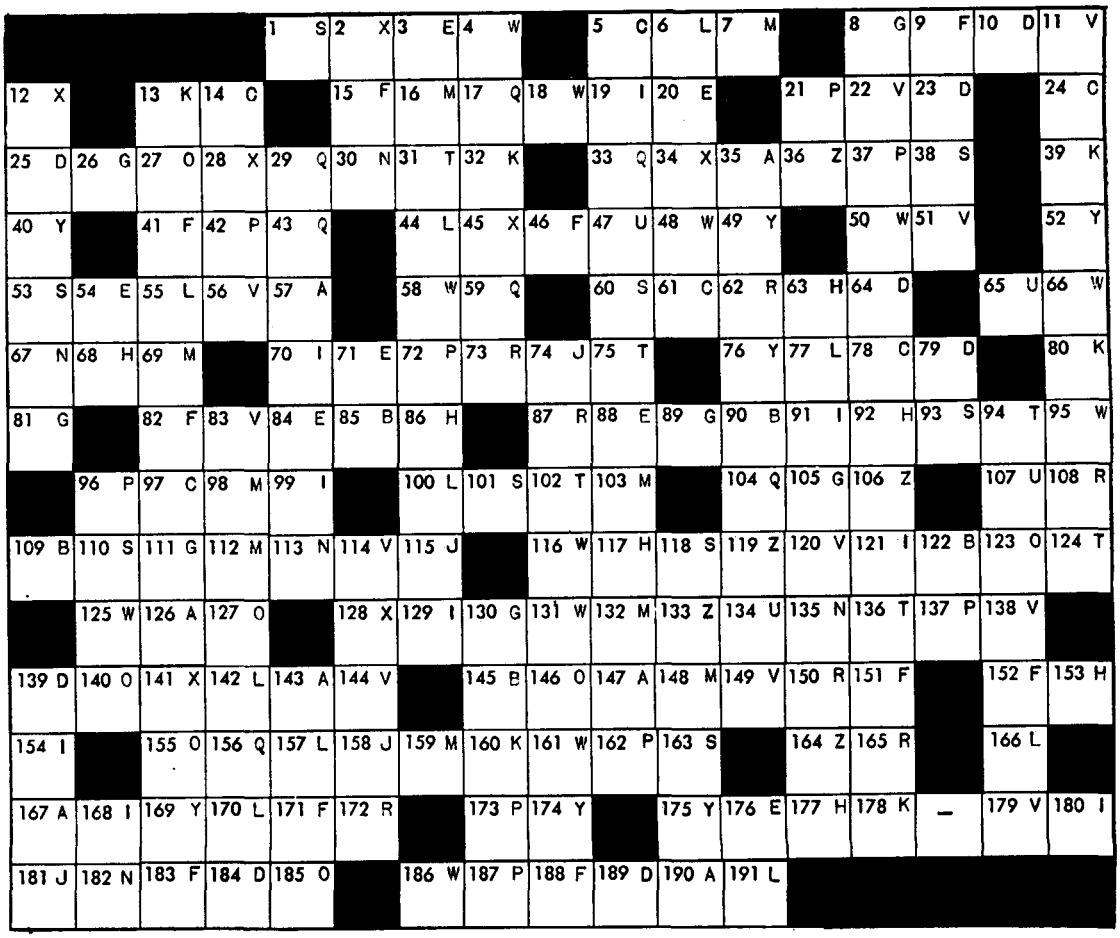
DOUBLE-CROSTIC NO. 973

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. American playwright, one of three to share Pulitzer Prize, 1932 (1895—).	147 143 167 190 126 57 35
B. Beneath.	122 145 90 85 109
C. Former name, large Chinese commercial city, NW Anhwei Province.	24 14 78 61 97 5
D. Longest of five interchangeable spellings for "father of German mysticism and philosophical language" (1260-1327).	23 189 79 184 64 139 25 10
E. Ship of Sir Richard Grenville, in Tennyson's poem of the same name (1878).	88 20 176 71 54 3 84
F. The Lords and Commons of English History (2 wds.).	183 152 188 171 151 46 9 41 15 82
G. Jenny Lind's accompanist under Barnum's management (1850).	105 26 81 8 130 89 111
H. Violent gangsters of Paris, named 150 years ago for American Indians.	153 86 92 63 117 177 68
I. One who petitions for something.	19 129 121 91 168 154 70 99 180
J. Portuguese part, longest river of Iberian peninsula.	115 181 158 74
K. With "Angelic," special title of Thomas Aquinas.	32 80 160 13 39 178
L. Capital of Ethiopia since 1896 except for five years, 1936-41 (2 wds.).	6 55 100 170 191 142 44 166 157 77
M. Vermont city which served as Naval depot, War of 1812.	148 132 98 112 159 103 16 69 7
N. The Ten Commandments forbid the making of this, in certain circumstances.	67 135 182 30 113

DEFINITIONS	WORDS
O. The "Colonel" in novel by Mark Twain and Chas. Dudley Warner, successfully dramatized, 1876.	155 146 27 140 123 185 127
P. Great American literary figure of 19th century, who married Sophia Peabody.	42 37 96 21 187 173 72 137 162
Q. Passed without attention.	156 59 29 33 104 43 17
R. Dutch jurist and statesman, whose work in 1625 is regarded as beginning of science of international law.	87 73 165 108 62 150 172
S. Large, populous district of city of Los Angeles, origin of much glamour.	1 53 38 93 118 60 101 110 163
T. Illustrious Augsburg family of 16th century wh. included one great banker, secret wife of Archduke Ferdinand, etc.	102 31 94 124 136 75
U. Sole food of the aardvark.	134 65 47 107
V. Overlook; forget (3 wds.).	83 56 114 11 144 120 179 22 138 149 51
W. Feeding on plants.	131 125 95 161 50 116 4 58 48 66 18 186
X. External form or appearance.	28 2 128 141 45 34 12
Y. Maiden name of Anne Charlotte Edgren, Swedish novelist and playwright, later Duchess de Cajanello (1849-92).	76 175 174 40 52 49 169
Z. Formerly called an ethereal salt.	106 119 164 36 133



DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

Solution of last week's Double-Crostic will be found on page 9 of this issue.

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Do You Remember These?

1901: Ethel Barrymore in "Capt. Jinks of the Horse Marines."

1924: Gertrude Lawrence in "Charlot's Revue."

1930: The Lunts in "Elizabeth the Queen."

1933: Bob Hope in "Roberta."

1934: Imogene Coca in "New Faces."

1935: Tallulah Bankhead in "Rain."

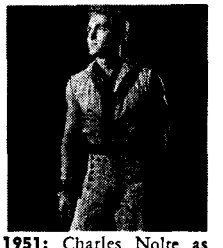
1935: Montgomery Clift, child player in "Jubilee."

1936: Nazimova in "Hedda Gabler."

1939: Paul Muni in "Key Largo."

1944: Frank Fay in "Harvey."

1946: Ingrid Bergman in "Joan of Lorraine."



1951: Charles Nolte as "Billy Budd."

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